LESSONS IN ENGLISH

MATTY
WALLEY

BOOK TWO
COMPOSITION
AND GRAMMAR

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Frances Pittman.

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~~Room 5.~~

~~No. 1.~~

Frances Pittman.
2012 E. Spring St.
New Albany
Ind.

Dec. 8

LESSONS IN THE SPEAKING AND WRITING OF ENGLISH

BOOK TWO

COMPOSITION AND GRAMMAR

BY

JOHN M. MANLY

HEAD OF THE DEPARTMENT OF ENGLISH
UNIVERSITY OF CHICAGO

AND

ELIZA R. BAILEY

TEACHER OF ELEMENTARY ENGLISH IN BOSTON

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PREFACE

THE aims and plans of the series of which this is the second book, are stated in detail in the introductory pages in both books under the title "Our Aims and Plans."

Teachers who wish to carry composition and grammar side by side, with approximately equal emphasis, throughout the last two years of the grammar school will find at the end of these introductory pages suggestions for the intermingling of the lessons.

At the end of the volume, just before the Index, are two appendixes, containing: (1) a brief summary of the most important rules for capitalization and punctuation; (2) an index-list of the irregular verbs treated in the Grammar.

In this volume, as in the preceding one, the lessons are intended to be, not prescriptive, but suggestive. The fundamental thing in education is to cultivate the power of thinking; and the experienced teacher knows that the form and the content of questions intended to draw out the powers of observation and thought and expression must be adapted to the temperament, as well as to the knowledge, of each child. The writer of a book can only do in a general way what the teacher must do in a specific and individual way.

J. M. M.
E. R. B.

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OUR AIMS AND PLANS

1. In Section I of this volume, we have followed the general plan of Book I as to arrangement and presentation of material. As in Section III of Book I, especial effort is here made to correlate the English work with other studies by referring to the lessons in History and Geography for material.

In Sections II and III, no attempt is made to prescribe whether Grammar or Composition shall be taught first, or the two subjects shall be developed side by side. We once thought of continuing the work on the plan of Book I and of Section I of this volume but consideration of the great inequality in the attainments and needs of pupils decided us to leave the apportionment and arrangement of Grammar and Composition to the individual teacher. For a suggested arrangement for their correlation see pages xv–xx.

The difference of material in Sections II and III is such as to make necessary some difference in details of presentation but our aim has been the same throughout, and our methods throughout are designed to treat the subjects as not formal and theoretical, but vital in the pupil's growing experience and in his development in the arts of thinking clearly and sincerely and of speaking and writing with ease and effectiveness.

II. The composition work emphasizes the formation of habit, but it puts increasing stress upon the methods of getting definite results in self-expression. It aims to discourage imitation of models on the one hand, self-consciousness on the other. It aims to show that description, narration, and exposition are not three separate kinds of writing, practiced inde-

pendently, each without the aid of the others; but that all three work together in various combinations as means of expressing in words our thoughts and experiences. Without dwelling upon the old rhetorical qualities of style as such, clearness, force, elegance, and so on, it tries to develop the power of clear and accurate observation, of straight thinking, of finding the words that most exactly fit the observation and the thought, and of arranging thoughts and words in clear and effective order.

The general method of the book is, after enforcing and extending the work of previous years, to study the presentation of a striking theme, by means of narration and description, in the picture and poem of "The Pied Piper of Hamelin," — the narrative being developed later in dramatic form. (See pages 126–142.) Our choice of this poem was determined partly by its unfailing appeal to children, but still more by its simple presentation of so many of the elements of effective composition.

From this as a basis, the fundamental methods of gathering materials for description and of arranging descriptions are worked out by means of pictures and by appeal to actual experience (see pages 126, 166, 169, 171, 173, 181, 184, 193, 196, 203, 213), while the general machinery of story-telling is explained and put into practice by expanding a story from an incident, by beginning, by ending, and by altering stories. (See especially pages 143, 148, 150, 159, 210, 220, etc.)

Exposition and argument are begun in the simple forms of explanations of familiar processes and the statement of reasons for holding certain views (see pages 176, 179, 222, 223, 224); but these subjects are in the main for later years. Throughout we have tried to use the materials provided in such a way as to discourage imitation and to stimulate original thinking. When the mind has become thoroughly awakened to interest in a subject and the possibilities of treating it, there is little room for formal imitation of models.

Individual thinking has begun, and, if materials and conditions are provided, will grow by use, and will need only pruning, not forcing.

This does not mean that every grammar school child can or should be turned out a stylist; it means only that every human being can be taught to express himself without grievous faults in English, clearly and simply and forcefully, upon subjects within his range of experience and thought.

The attempt to make the work practical throughout is reinforced by constant attention to letters and business forms, for this is the sort of writing that will most often be done by pupils after they leave school.

III. The grammar is arranged upon the theory that the sentence, its kinds and parts, and the functions of the parts should be thoroughly taught before any attempt is made to study the peculiarities of single words.

In the study of words and of groups of words, it emphasizes function and classification according to function.

A certain amount of exercise material has been introduced for the sole purpose of illustration, but this has been supplemented by long extracts, continued from lesson to lesson, from good literature. While this use of literature is criticised by some teachers, the preponderance of opinion is that it certainly shows grammar as not dead, but alive and in action, so to speak; and that this realization that grammar is, after all, the skeleton of literature — quite apart from the necessary intensive study of the selection — leads to a better understanding, and so to a stronger and more lively appreciation of literature.

Carefully formulated definitions are an aid in teaching if rightly used. Their proper function is to serve as convenient summaries of what is already known and thoroughly understood. Therefore, in accordance with the best practice here and abroad, we have tried to show the child what each gram-

matical term means before giving the definition. It is amusing to consider what a life we adults should lead if for our recognition of things we relied upon definitions instead of, as we actually do, upon the composite memory images of cumulative experience. Yet experience becomes more serviceable by a formulation which renders it more definite and, as it were more portable and ready for use.

SUGGESTED CORRELATION OF COMPOSITION WORK WITH GRAMMAR WORK

For teachers who wish to develop the composition in Section II side by side with the grammar in Section III, the following correlation is suggested. Lessons are arranged for two days of composition work and three days of language and grammar work. In the scheme, composition lessons are given in the first column, grammar lessons in the second column. A group designated by Roman numerals equals a week's work; Arabic numbers indicate lessons. Each day's work is separated from the next by a semicolon; a comma between numbers shows that those lessons are to be given on the same day. It is suggested that one written theme be required each week.

Seven B Grade

I.	1, 2; 3 Composition, Review punctuation; Paragraph.	1; 1; 2 The sentence; Subject and predicate.
II.	3; 4 Paragraph; Practice.	3; 3; 4 Position of subject; Subject and Predicate groups.
III.	5; 6 Use of colon; Use of dictionary.	5; 5; 6 Sentence analysis; Modifiers of subject.
IV.	7; 8 Paragraph practice; Semicolon.	7; 7; 8 The diagram; Modifiers of predicate.
V.	9; 10 Parentheses; The index.	9; 10; 10 Practice on predicate modifiers; Diagram.
VI.	11; 12 Informal letters; The dash.	11; 12; 12 Predicate complements.
VII.	13; 14, 15 The paragraph in conversation; Paragraph and punctuation practice.	13; 14; 15 Diagram; Modifiers of predicate complement; Simple predicate.
VIII.	16; 17 Order of sentences; Words of connection.	16; 16; 17 Analysis; Connectives.
IX.	18; 19, 20 Answers to Advertisements; The sentence, Review.	18; 19; 19, 20 Practice on Connectives; Independent words; Oh! and O.

X.	21; 22, 23 Finding a subject; Informal invitations, Criticism.	21; 22; 23 Compound sentence; Compound subject and predicate; Diagram.
XI.	24; 25 Choosing a title; Practice in observation.	24; 24, 25; 25 Complex sentence; Direct and indirect discourse.
XII.	26; 27 Choice of details; Informal letters.	26; 26; 27 Practice on complex sentence; Compound-complex sentences.
XIII.	28; 29 Study of a story.	28; 29; 29 Practice; The phrase.
XIV.	30; 31, (32) The same (continued); Verb forms.	30; 31; 32 Practice on phrases, clauses, and sentences.
XV.	33; 34 How to tell a story, Practice in story telling.	33; 33; 34 Practice on compound, complex, compound-complex sentences.
XVI.	35; 35 How to make a play.	35; 35; 35 Practice, with review of the sentence and its elements.
XVII.	36; 37 How to make a story interesting; Practice in story writing.	36; 37; 37 Story retold; Practice on sentences and clauses.
XVIII.	34; 34 Practice in story telling.	38; 38; 38 Review.

Seven A Grade

I.	40; 39 Review; Class criticism.	39; 39; 40 Parts of speech; The noun.
II.	41; 42 The comma; How to work out a story.	41; 42; 42 Practice on nouns; Number.
III.	43; 44 Criticism; How to work out a story.	43; 43, 44; 44 Irregular plurals; Special plurals.
IV.	45; 46, 47, 48 Business letters; Paragraph practice, Study of a story, Criticism.	45; 46, 47; 48 Practice on possessives; Gender; Case.
V.	49; 50 Retelling a story; Informal letters.	49; 49, 50; 50 Practice on subject; Subjective complement.
VI.	51, 52; 53 Comic character and adventure, The comma; Working out a situation.	51; 52; 53 Independent nouns; Practice; Diagram.

VII.	54; 55 Story or dialogue; Use of surprise.	54; 54; 55 Possessives; "Of" phrases.
VIII.	56; 57, 58 Business letters; Class criticism, Review.	56; 57; 58 Direct object; Practice; Objective complement.
IX.	59; 60 Writing a true story; Agreement of verb and subject.	59; 60; 60, 61 Practice on objective complement; Object of preposition.
X.	61, 62; (63), 64 Observation of details, Written description; (Informal letters), Characteristic details.	62; 63; 64 Indirect object; Adverbial nouns; Practice.
XI.	65; 66, (75) Written description; Orders and checks, (Bills and receipts).	65; 65, 66; 66 Appositives; Practice.
XII.	67; 68, 69 Sense impressions; Written description, The study of description.	67; 67, 68; 70 Parsing; Practice; Sentence analysis.
XIII.	(70); 71, 72 (Informal letters); Character drawing, Agreement of verb and subject.	69, 70; 71; 72 Review, Sentence analysis; Kinds of pronouns; Personal pronouns.
XIV.	73; 74 Written description; Explanation.	73; 74; 75 Compound personal pronouns; Practice; Interrogative pronouns.
XV.	76; 77 Written explanation; Compound sentences.	76; 77; 77, (78) Indirect question; Diagram; (Demonstrative pronouns.)
XVI.	78, 79; 80 Written explanation, Criticism; Punctuation of compound sentence.	78; 79; 80 Demonstrative pronouns; Relative pronouns; Analysis and diagram.
XVII.	81; 82, 83 Written description; Order, Point of view.	81; 82; 83 Relative and interrogative pronouns; Restrictive relative clauses; Indefinite pronouns, Parsing.
XVIII.	84, 85; 86 Shall and Will, Written description; Overdue bills.	83, 84; 84, 85; 85 Indefinite pronouns; Practice in parsing.

Eight B Grade

I.	87; 82, 83 Written description; Order and Plan.	86; 87; 87 Review of pronouns; Descriptive adjectives.
II.	88; 89 Suggestion; Written description.	88; 88, 89; 89 Practice on descriptive adjectives; Limiting adjectives.
III.	91; 90 Biography; Commas between clauses.	90; 91; 91 Practice on limiting adjectives; Comparison.
IV.	92; 90 Autobiography; Commas between clauses.	91; 92; 92 Comparison; Predicate adjectives.
V.	93; 94 Can, May, etc.; Informal letters.	93; 94; 94 Predicate adjectives; Parsing.
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VIII.	97; 98 Diaries; Commas.	97; 98; 98 Transitive verb groups; Practice.
IX.	99; 100 Observation and description; A dramatic situation.	99; 99; 100 Copulative verbs; Adjective with copulative verbs.
X.	100; 100, (101) The same (continued); (Informal letter).	100; 101; 101 Adjective with copulative verbs; Conjugation.
XI.	100; 102, 103 Dramatic situation (cont.); Biography, Place of adverb.	102; 102; 103 Present tense; Agreement of verb with subject.
XII.	104; 105 Study of description; Written description.	104; 104; 105 Simple tenses; Weak verbs.
XIII.	106; 107 Class criticism; Lettergrams.	106; 106; 107 Compound tenses; Principal parts.
XIV.	108; 109 Character study; Written character study.	108; 109; 108, 109 Principal parts of weak verbs; Conjugation.
XV.	110; 111 Order in description; Written description.	110; 111; 112 Principal parts of strong verbs with conjugation; Active and Passive.
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XVII. 114; 115 Outlining description; Written description.
XVIII. 116; 116 Formal letters.
115; 116; 116 Moods; Subjunctive.
117; 117; 117 Modal Auxiliaries, Review.

Eight A Grade

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117; 117 Review of verbs, Modal auxiliaries.
II. 118; 118 A story from history.
118; 118; 118 The infinitive.
III. 119; 120 An historic room; Oral description.
119; 119; 119, 120 Infinitive phrase; Review.
IV. 121; 122 Informal letters; The use of negatives.
121; 121, 122; 122 Infinitive phrase as noun; As adjective and adverb.
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125; 125; 126 Gerund; Participle.
VII. 127, (129); 128 Clearness (Oral description); Newspaper story.
127; 128; 129 Difference between participle and gerund; Nominative absolute; Parsing
VIII. 130; 130, 131 Written explanation; Criticism.
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IX. 132; 133 Informal letters; Oral argument.
132, (131); 132; 133 Auxiliaries as independent verbs; Adverbs.
X. 135; 134 Formal letters; Than and As.
133, 134; 134; 135 Adverbs; Interrogative; Relative.
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139; 139; 140 Comparison of adverbs; Parsing.
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140; 141; 142 Parsing; Review; Prepositions.

XIV.	141, 142; 143 The right word, Report of committee; Simple words.	142; 143; 143 Prepositions; Conjunctions.
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XVIII.	152; 152 "Tubal Cain."	150; 150 Clauses and review.

LESSONS IN THE SPEAKING AND WRITING OF ENGLISH

SECTION I

1

THE NEW BOY

About five and twenty boys sat at their desks. Some were energetic and industrious; some, listless and lazy and lolling, and quite languid with the heat; some, fidgety and restless, on the lookout for excitement.

Suddenly the door of the schoolroom flew open, and the tall, portly figure of Monsieur Brossard appeared, leading by the wrist a very fair-haired boy of thirteen or so, dressed in an Eton jacket and light blue trousers, with a white chimney-pot silk hat, which he carried in his hand — an English boy, evidently.

"Monsieur Bonzig, and gentlemen!" said the head master. "Here is the new boy; he calls himself Bartholomew Josselin. He is English, but he knows French as well as you. I hope you will find in him a good comrade, honorable and frank and brave, and that he will find the same in you. . . . Maurice!"

"Yes, sir!" said I.

"I especially recommend Josselin to you."

"Me, sir?"

"Yes, you; he is of your age, and one of your compatriots. Don't forget.

"And now, Josselin, take that vacant desk, which will be yours. Be diligent and attentive, my friend."

He gave the boy a friendly pat on the cheek, and left the room.

Josselin walked to his desk and sat down. He pulled a book out and tried to read it. He became an object of passionate interest to the whole school-room, till Monsieur Bonzig said, "The first who lifts his eyes from his desk to stare at the new boy shall be punished."

Presently I looked up, in spite of the threat, and caught the new boy's eye, which was large and blue and soft, and very sad and sentimental, and looked as if he were thinking of his mamma, as I did constantly of mine during my first week, three years before.

Soon, however, that sad eye slowly winked at me, with an expression so droll that I all but laughed aloud.

Then its owner felt in the inner breast pocket of his Eton jacket with great care, and delicately drew forth by the tail a very fat white mouse, that seemed quite tame, and ran up his arm to his collar, and tried to burrow there; and the boys began to interest themselves breathlessly in this engaging little quadruped.

Monsieur Bonzig looked up again, furious; but his spectacles had grown misty from the heat and he couldn't see, and he wiped them; and meanwhile the mouse was quickly smuggled back to its former nest.

Josselin drew a large, clean pocket-handkerchief from his trousers, and buried his head in his desk, and there was silence.

ADAPTED FROM GEORGE DU MAURIER'S *The Martian*[1]

Tell this story in your own words.

[1] Copyrighted 1896, 1897, by Harper & Bros. Used by permission of the publishers.

The Paragraph

2

What is a paragraph? Why is a piece of writing divided into paragraphs? What is indention?

How many paragraphs are there in Lesson 1? 5 With which word does each begin?

Each paragraph contains one part of the composition, and sets it off from every other part. Just as a story or essay is written about one subject, so each paragraph of that story or essay is about one part of that subject.

What is the general subject of the story in Lesson 1? What is the subject of each paragraph?

Show how each sentence in each paragraph gives some thought about the subject of the paragraph.

In a composition, a small group of sentences that belong together is called a paragraph.

Indent the first line of each paragraph.

In writing a conversation, begin a new paragraph whenever the speaker changes.

3

Composition

When we speak or write to people about an event that interests us, we tell them *what* happened, *how* it happened, and *where* it happened.

If we wish them merely to know that it happened, we tell it from point to point, without stopping to describe.

If we wish them to imagine that they saw it happen, we describe the scenes, the people, their actions.

If we wish them to understand what it means to ourselves or to some one else, we may explain it as we go along.

In most of our talking and writing we do these three things all together. Sometimes we emphasize the *telling*, sometimes the *describing*, sometimes the *explaining;* but they are all different *ways* of expressing what we think about ourselves and the world around us.

A story without description is usually dull. Suppose a traveler writes from England:

"We landed at Liverpool at 8 A.M., visited Chester, then took train for London, where we met our friends at 5 P.M. We dined together at the hotel, then went to the theater, and were in bed by midnight."

Here is an account of the same day by another traveler in the party:

"We landed at Liverpool in a drenching white mist; but the air cleared by the time we reached red-roofed old Chester with its double layer of streets and its ancient walls along the Dee. The fields were scarlet-blotched with poppies among the wheat as we swayed past them at fifty miles an hour in the express to London. We met old Mr. Hall, who is making his first trip abroad at the age of eighty, and his pretty twin granddaughters, Cissy and Prissy. We dined together at the Savoy, on English spring lamb with peas and mint, and a dish called 'gooseberry fool,' floating in Devonshire clotted cream. Then we laughed ourselves tired at 'The Taming of the Shrew.' It was delightful to see again the long double chain of lights down Piccadilly and to hear Big Ben once more tolling out midnight."

Description is seldom used alone except in advertisements of things lost, or wanted, or for sale, or to rent, or to identify people for special purposes.

So also, an explanation of a thing is rarely made without some description; and in the explanation of an action it is usually necessary to tell *that* a thing happens while we explain *how* it happens.

In learning to talk and write, there are two things that we must constantly work for:

1. To *see* what is *interesting*.
2. To *make it interesting* to other people.

Many things that are interesting in themselves are spoiled in the telling, while other interesting things become twice as interesting when well told. Even things that seem stupid can be made interesting if well told.

Suppose you go home and tell your mother, "A new boy came to school to-day." What more would she wish to know?

What details in "The New Boy" make the story interesting? Where was the school? How many boys were there? What were they doing? How did the master look? Was he a kind man? Why do you think so? What was the new boy's name? How did he look? What did the master say to the teacher? to the boys? Why did Barty wink? How did he amuse the boys? Why couldn't Monsieur Bonzig see what was happening? Did Barty wish to get into trouble?

The *details* of the story are the things that make it interesting. Should you like it as well without the account of the mouse? of the way Barty looked? of what the master said? of what the boys were doing before Barty came in? Is there anything that might be omitted without making the story a little less interesting than it is now?

What must we put into a story to make it interesting?

4

Kinds of Sentences

A group of words that expresses a complete thought is called a sentence.

A sentence that makes a statement is called a declarative sentence.

A sentence that asks a question is called an interrogative sentence.

A sentence that gives a command is called an imperative sentence.

A sentence that makes an exclamation is called an exclamatory sentence.

End a declarative sentence with a period.

End an interrogative sentence with a question mark.

End an imperative sentence with a period.

End an exclamatory sentence with an exclamation mark.

Any sentence expressing strong feeling may end with an exclamation mark.

1. Make a declarative sentence about a fire.
2. Ask a question about the same thing.
3. Answer the question. What kind of sentence is the answer?
4. Give a command about the same thing.
5. Give a command that is also an exclamation about it.
6. Give an exclamation about it that is not a command.
7. What kind of sentence is each of the following? How should each be punctuated?

Give me my hat	I want my sailor hat
Which hat shall I give you	What a pretty hat it is

5

Description

If we described everything that we mention in a story we should never finish, and nobody would listen to us.

Suppose, in "The New Boy," the writer had described each of the twenty-five boys and told what he was doing, how should we have felt by the time he came to Barty?

We must describe the people and things that are important

to the story; and we must learn to see the details that distinguish these from the less important people and things.

In describing unimportant persons or things, therefore, we tell in a general way how they look and act, mentioning only what they have in common with others; but in describing important persons and things, we wish to make the reader see them more distinctly, and so we look in each for the details that make it *most like itself and least like anything else.*

On page 9 is a picture of the Indiana Soldiers' and Sailors' Monument, which stands at the intersection of Market and Meridian Streets in Indianapolis. Does the name give you an idea of why it was built?

Why should it stand in Indianapolis? Try to find out the dimensions of the monument. Of what material do you think it is made? Do you like the general shape of it? Why? What parts of the monument are especially suggestive of soldiers and sailors? Do you think the fountains are appropriate here? Why, or why not?

Notice the different figures in the group on the side facing you; those just over the fountains; those standing at the entrances. What do they represent? What kinds of objects are arranged above the figures, and farther up on the shaft? Perhaps you have picture post cards at home which will show larger and clearer views of the figures.

The figure on the top is often called "Miss Indiana." Can you tell why? On what does she stand? Why? What do you admire about her pose? What does she hold in each hand? Why are these things appropriate?

Around the top of the monument and just beneath the figure of "Miss Indiana" is a row of electric lights, which are too small to be visible to you. A few years ago a Greek gentleman living in Indianapolis wished to celebrate the birth of his son by fireworks which would not be too disturbing to his neighbors. He gave the money to place these lights on the

monument and to keep them burning every night. Do you think these lights would make the monument more attractive to you by night? Why?

Is the monument generally pleasing to you? Why? Would you like to go inside of it or up on the top? Do you know whether that would be possible, if you were there?

Do you think the shape of the ground on which this monument stands is in keeping with the monument?

Do you like the arrangement of the steps? the walks? the lights? the drinking fountains under the lights in the foreground, bearing the very head of the old buffalo on our State seal? the grass plots? the fence? Of what is the fence made?

Near the center of the edge of each grass plot is the statue of an Indiana governor. How many governors are represented? Can you see them all? Which ones do you think *should* have their statues placed here? Do you like to think of their standing near the monument, when I tell you that the governor's mansion once occupied the site now covered by the monument?

What is peculiar about the street surrounding this monument? about the buildings along this street?

Looking down the cross street toward the west, you can see the dome and a part of the Capitol building. Does it please you to know that this building stands near the monument?

To the extreme left, and far in the background, the roof, upper windows, and columns of the Claypool Hotel are visible. On the site of this building Lincoln once stood when he made a great speech in Indianapolis. What can you imagine "Miss Indiana" is thinking, as she looks over toward this spot from her position on top of the monument?

Is there anything in this picture which tells you the time of day? the time of year?

Write a description of the whole scene, describing first the monument, then the background, and finally telling the impression the picture makes on you.

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SOLDIERS' AND SAILORS' MONUMENT, INDIANAPOLIS

6

Review of Capital Letters

Review the following rules for capital letters:

Begin every sentence with a capital letter.

Begin every line of poetry with a capital letter.

Begin all names of persons with capital letters.

Begin all names in titles of honor or office, when these are used with the name of a person, or instead of the name of a person, with capital letters.

Begin the word *God* and all names used for *God* with capital letters.

Begin all names of places with capital letters.

Begin the names of the days and months with capital letters, but not the names of the seasons.

Write the words *I* and *O* with capital letters.

Write initials with capital letters.

Explain all the capital letters in the following passages:

1. I, John Ridd, of the parish of Oare, in the county of Somerset, have seen some strange things, which I will try to set down, if God spare my life and memory.

2. My father had sent me to the largest school in the west of England, at Tiverton, in the county of Devon. This school was founded by Mr. Peter Blundell.

3. On the 29th day of November, in the year of our Lord 1673, I left Tiverton school, at five o'clock, on a Tuesday afternoon.

4. Break, break, break,
On thy cold gray stones, O sea!

5. Columbus left Spain on Friday, August 3, 1492, and sighted an island off the coast of Florida on October 12.

6. The discovery rejoiced their Majesties, the King and Queen of Spain.

7

Remember that *let's* is the contraction for *let us*. Do not say *let's us*, which would stand for *let us us*. Say: Let's go for a walk.

Remember that *had* is never used with *ought*. Say: You ought to take better care of your clothes.

Do not say *I have got* unless you mean either *I have obtained*, or *I must;* say *I have* when you mean *I own*, as:

I have got (I must) to go to town to-day.

I have got (I have obtained) a new book to give Father.

I have a new book.

Do not say *any place* and *every place*, when you mean *anywhere* and *everywhere*, as:

Nasturtiums grow anywhere.

Dandelions grow everywhere.

Make five sentences using *let's;* five using *ought* or *oughtn't;* five beginning with *I have* (= *I own*); and five using *anywhere* and *everywhere*.

It is only by trying always to speak correctly that we become able to speak correctly without effort. Have you lately heard any one use expressions that you think may be wrong? What are they? Ask about them in class; and tell what you think would be right.

8

Capital Letters

Begin all names in titles of honor or of office, when these are used with the name of a person, or instead of the name of a person, with capital letters.

We write: George V, King of England and Emperor of India; the Earl of Derby; the President of the United States.

In words used as signs of dignity or reverence, capitals are used, as: his Majesty; your Highness; the Reverend

George Monroe. In the same way, Father, Mother, Teacher, etc., when used in address or as titles, begin with capital letters.

But often titles are not used for particular persons, but merely as names for all men of certain offices or occupations. We write *a king of England* or *ten kings of England* with small letters, just as we write *a carpenter* or *ten carpenters*, because *king* means not a particular king, but any king.

Begin all names of places with capital letters.

We use capital letters, not only for names of cities and towns, rivers and lakes and oceans, mountains and hills, states, countries, and continents, but also for names of streets, lanes, alleys, and squares, as State Street, Church Lane, Washington Square. Capitals are also used for all words made from the names of countries, states, or cities. So we write: America, American; England, English; France, French; Germany, German; New York, New Yorker.

Begin the names of the months and the days of the week with capital letters, but not the names of the seasons.

This rule applies also to special days of the year, such as religious and national anniversaries, as Thanksgiving Day, Christmas Day.

Take your geographies and turn to some page and paragraph chosen by your teacher. Explain all the capital letters.

9

Letters

The kind of writing that most of us have to do is letter-writing. We should, then, learn to write letters well.

There is no one best way to write a letter. A letter is only

talk on paper. The secret of good letter-writing is to use the pen as easily and naturally in writing as we use the tongue in talking. We shall learn to write good letters only by constant practice in writing what we ourselves think and feel, and what we know will interest those to whom we write.

Name all the parts of a social or friendly letter. Where should each be placed? How punctuated? How should an envelope be addressed?

Suppose that a member of your family has been away from home four days. Write a letter about the things you think he or she would like to hear. Make as many paragraphs as you have subjects to write about.

10

Copy and memorize the following poem:

THE PRAYER PERFECT

Dear Lord! kind Lord!
  Gracious Lord! I pray
Thou wilt look on all I love
  Tenderly to-day!
Weed their hearts of weariness;
  Scatter every care
Down a wake of angel-wings
  Winnowing the air.

Bring unto the sorrowing
  All release from pain;
Let the lips of laughter
  Overflow again;
And with all the needy
  O divide, I pray,
This vast treasure of content
  That is mine to-day!

JAMES WHITCOMB RILEY

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11

A SUDDEN SHOWER

Barefooted boys scud up the street
Or skurry under sheltering sheds;
And schoolgirl faces, pale and sweet,
Gleam from the shawls about their heads.

Doors bang; and mother-voices call
From alien homes; and rusty gates
Are slammed; and high above it all,
The thunder grim reverberates.

And then, abrupt, — the rain! the rain!
The earth lies gasping; and the eyes
Behind the streaming window-pane
Smile at the trouble of the skies.

The highway smokes; sharp echoes ring;
The cattle bawl, and cowbells clank;
And into town comes galloping
The farmer's horse, with streaming flank.

The swallow dips beneath the eaves,
And flirts his plumes and folds his wings;
And under the catawba leaves
The caterpillar curls and clings.

The bumble-bee is pelted down
The wet stem of the hollyhock;
And sullenly, in spattered brown,
The cricket leaps the garden walk.

Within, the baby claps his hands
And crows with rapture strange and vague;

Without, beneath the rosebush, stands
A dripping rooster on one leg. JAMES WHITCOMB RILEY

From the Biographical Edition of the Complete Works of James Whitcomb Riley. Copyright, 1913. Used by special permission of the publishers, The Bobbs-Merrill Company.

What time of year is represented in this poem? Quote all the lines which tell this. Had there been much rain recently? How do you know? Did any of the lines make you see a picture of the things mentioned? Which? Which gave you the best picture? Can you make a picture of the rooster? Can you think of any other things that the poet might have put into his poem? Can you write another stanza for it?

12

Nouns

Let us look at a number of words written with capitals and see if we can find one reason that explains them all:

With small letter	*With capital*
a dog	Fido
a ship	Lucania
a boy	Henry
a doctor	Doctor Jones
a president	President Lincoln
an emperor	Emperor William
a governor	Governor Craig
a god	God
a continent	America
a state	Ohio
a city	Atlanta
a street	Beacon Street
a river	Hudson River
a lake	Lake Erie
an ocean	Pacific Ocean

In the first column, are common names given to any person or thing of a class; so *dog* means any dog, *boy* any boy, *ship* any ship. In the second column are special names belonging to special persons or things; so *Lake Erie* means a special lake, *Lucania* a special ship.

We must form the habit of beginning every *special* name with a capital. When we are in doubt, we should stop and ask ourselves whether the name means a particular person or thing. If it does, then we use a capital; if it does not, we use a small letter.

A word that names a person or thing is called a noun.

A noun that is the special name of a person or thing is called a proper noun.

A noun that is not a special name, but may be used of any person or thing of the same kind or class, is called a common noun.

Write from dictation all the nouns in the following list, beginning the proper nouns with capital letters:

city	Good Friday	Thanksgiving Day
Lincoln Park	Main Street	Fort Dearborn
river	season	Gulf of Mexico
Easter	Philadelphia	General Washington
Missouri	king	senator
Rocky Mountains	continent	Germany
summer	Australia	Robert Burns

13

Narration

In giving an account of something that has happened, it is important to *keep the events in the order in which they actually occurred.* Otherwise, the person who is trying to imagine the

scene will be confused and unable to understand just how it happened.

Read the story, "Everybody Helped," and notice how the events are joined together. We can do this by telling the subject of each paragraph in turn, and then answering these questions:

What misfortune begins the story?

What does the wife do?

Why does the mother-in-law do the same?

Why is the last sentence in the third paragraph necessary?

Why is the first line in the third paragraph necessary?

If we put anything before the beginning in the book, would it improve the story? Is the story complete as it is?

Would adding anything to the end of the story improve it, or not?

EVERYBODY HELPED

A man once ordered a new dressing-gown from his tailor. When it came home, he tried it on, and found to his disgust that it was six inches too long. He flung it down in a rage and went out into the street to walk himself into a good temper.

His wife thought that she could very soon make right what was wrong. She took her shears and cut off six inches, and hemmed the gown as neatly as before, as a pleasant surprise for her husband when he came home.

Then she went to market and on the way stopped next door, where her husband's mother lived, and told how annoyed her husband was at the mistake. But she had to hurry to get vegetables for dinner, so she did not stop to tell what she herself had done.

Her mother-in-law thought it a great pity that such a

mistake should not be corrected at once, so she went over to her son's house, and cut six inches off the dressing-gown, and hemmed it up as neatly as before.

Meanwhile, the man had passed the tailor's shop and told him of his mistake. The tailor at once sent a boy home with his angry patron, to get the dressing-gown and have it made right. So the tailor cut off six inches and hemmed the gown up as neatly as before.

When the man came to try it on again, it did not reach even to his knees.

FROM THE GERMAN.

Tell this story, and make it as interesting as you can by using description and conversation. Choose a scene for the story. Give the people names, and say a little about the character of each, as is done in "The New Boy."

14
The Comma

If the name of a person addressed stands first or last in a sentence, separate it from the other words by a comma.

If the name of a person addressed stands anywhere except first or last in a sentence, separate it from the other words by a comma on each side.

If *yes* or *no*, answering a question, stands at the beginning of a sentence, put a comma after it.

Separate the words of a series by commas.

1. Write a sentence about several kinds of fruit; about several colors; about doing several things.
2. Ask a question and answer it with *yes* or *no* in a sentence.
3. Write a sentence, addressing one of your classmates.
4. Change the name to two other places in the sentence and change the punctuation.

15

Words which tell about actions are varied in different ways to show whether the action is spoken of as going on *now*, or occurring in the *past*, or as merely *completed*, now or at some time in the past. For instance we say:

Present time	*Past time*	*Action completed now*	*Action completed in the past*
I say	I said	I have said	I had said
He says	He said	He has said	He had said
I go	I went	I have gone	I had gone
He goes	He went	He has gone	He had gone
I do	I did	I have done	I had done
He does	He did	He has done	He had done
I see	I saw	I have seen	I had seen
He sees	He saw	He has seen	He had seen

Make sentences using these words, and then substitute for *I*, the words *you*, *we*, and *they;* and for *he*, the words *she* and *it.*

16

Let us make a little play of "Everybody Helped."

If we tried to make the play exactly like the story, we should have three different places for the action: the man's house, his mother's house, and the tailor's shop. But on the stage we try to have as few changes of scene as possible. Let us change the story so that everything will happen in the man's house:

Scene 1. The tailor's boy brings in the dressing-gown, and goes. The man tries it on, and goes out in a rage.

Scene 2. The wife cuts off the gown. The man's mother comes in, and is told the beginning of the story.

Scene 3. The wife hurries off to market, without finishing the story. The mother cuts off the gown, and goes home.

Scene 4. The man comes back with the tailor, who cuts it off again.

Scene 5. The man's wife and mother return while he is trying it on; and the whole story comes out.

Let the parts of the man, his wife, his mother, the tailor, and the tailor's boy be taken by five of the class; and let the others help decide what each player shall say and do.

17

Fort Kekionga (Old Fort Wayne)

Study the picture on page 21. What is the season of the year? What do you see in the foreground? in the background? For what was the building used? Notice its location. Why was it so located? Describe the construction of the building. Notice the blockhouses. Find out all about them and describe them. What shows the nationality of the people? Write a careful description of this picture.

18

Make up in class a story of a little American girl who was taken from her home by the Indians, and who remained with them the rest of her life.

The story of Frances Slocum may be read or told to the class.

19

In writing a business letter, remember these things:

1. Make the meaning perfectly clear.
2. Use as few words as possible.
3. Make the letter correct in form, spelling, capital letters, and punctuation.

What part has a business letter that is not found in a social or friendly letter?

What is the usual greeting in a business letter? the usual close? How must the signature be written?

From Williams' Readings in Indiana History

FORT KEKIONGA (Old Fort Wayne)

Write a letter to the Society for the Prevention of Cruelty to Animals, telling about a case of cruelty to a horse or a dog. Give details, including the date and place, the name and address of the guilty person, and the names and addresses of two witnesses. Make your account so clear and definite that the Society could prosecute.

20

Review

1. What is a paragraph? What is indention?

2. Name and define the four kinds of sentences. Write one of each kind, punctuating it correctly.

3. What is a common noun? a proper noun? Give an example of each.

4. Give a general rule for using capitals.

5. Give three rules for capitals which you yourself often forget to apply, or which you have seen others forget to apply.

6. What are the two things that we must work for in learning to talk or write?

7. Name several ways in which a story may be made interesting.

8. In what order should the events of a story usually be given?

9. In giving a description of anything, what do we try to do? What kind of details should we use?

10. Name the most interesting story that you have ever read, and, if you can, tell why it interested you.

21

Explanation

In explaining how an action is performed, one of the most important things is to tell of each step in the action *in the order in which it must be done.* Unless we do this, our account will certainly be confused. The person to whom we are ex-

plaining will naturally think that we give the steps of the process in the proper order; if we misplace one, he may be misled.

Suppose we are explaining how to make a jelly cake. We say:

(1) Take a cupful of butter and two cupfuls of sugar, and beat them *to a cream*, (2) adding *slowly* a cupful of milk.

(3) Then add two teaspoonfuls of baking powder to three cupfuls of flour and (4) sift *thoroughly*.

(5) Beat the whites of five eggs *until they stand alone*, and (6) add these with the flour *gradually* to the other ingredients.

(7) Bake in layer tins in a *quick* oven.

(8) Put the layers together, with jelly between.

If we tell 2 before 1, the butter and sugar may not be properly blended. If we tell 4 before 3, the baking powder will not be thoroughly mixed with the flour, and the cake will not be light. If we tell 5 too soon, the eggs may stand too long and be spoiled for this purpose. If we tell 6 before 5, the eggs may not be properly beaten; and 8 must come last.

Many people cannot explain clearly how to do anything, because they do not stop to remember the exact order in which each part of an action is to follow another part.

In the explanation how to make a cake, how do the italicized words help? What does each tell about something that is used or some part of the action? They are *descriptive* words.

In giving an explanation, use descriptive words whenever they are needed to make the explanation *clear* and *real*.

Tell how to do one of the following things. If there are many parts to it, note these down before you begin, being careful to put them in the right order:

1. How to make molasses candy or fudge.
2. How to make a bed.
3. How to clean a bicycle.
4. How to take a picture.
5. How to play baseball (or football, or tennis).

22

We have learned that the name of a person addressed, is separated from the rest of the sentence by a comma or commas. Sometimes we do not use such a name alone, but use other words with it, to describe it, or, as we say, *modify* it.

When we say, "Jump, Tray, jump!" the word *Tray* is separated from the rest of the sentence by commas; and when we say, "Jump, good old Tray, jump!" the words *good old* belong with *Tray* and *modify* it, and the three words are grouped together and separated from the rest of the sentence by commas.

The name of a person or thing addressed, with or without modifying words, is called a vocative.

Instead of calling Tray by name, we may say, "Jump, good old dog, jump!" Which word is the vocative in this sentence? What other words belong with it? What are they said to do to it?

Separate all vocatives and the words that modify them from the rest of the sentence by a comma or commas.

Name the vocatives in the following sentences, and tell which have words that modify them:

1. Hurry up, Jack!
2. You lazy child, get up this minute!
3. I tell you, Alec, my boy, that this is true.
4. Do you want some milk, you funny little pussy?
5. Come here, my poor little cousin, and listen to me.

Copy the following sentences, punctuating correctly:

6. Lucy dear I hope you are well.
7. I hope you are well Lucy dear.
8. Why are you laughing so you foolish boy.
9. Come here good dog come here!
10. No my clever little sister this will never do.

23

BAKING BREAD IN OLDEN TIMES

In the old days before people had ovens, the only fires they had were of logs piled on a broad stone hearth.

This hearth was in the middle of the room, and the smoke, instead of going out through a chimney, floated about the room, making it fine and black, and finally went out, as best it could, through a hole in the roof.

To bake bread, an unusually big fire was made, and when the logs had burned away to red embers, these were brushed aside. By this time the stone hearth was so hot that when the little flat cakes of dough were laid on it they began to bake and brown almost at once. Of course, when the stone was too hot they were burned black. They also must have tasted a little of wood ashes, but they were none the worse for that.

Where does the explanation really begin?

Why are the first two paragraphs necessary?

In what order were the parts of the baking process carried on?

Name all the words and groups of words in the passage that describe things used for the process or parts of the process, and tell how these help to make the explanation clear.

Little flat cakes of dough are still baked in this way in many parts of the world. Probably these were the kind of cakes that King Alfred burned. Who can tell the class that story?

24

Write a careful explanation of one of the actions mentioned in Lesson 21. Choose one that you did not talk about in class.

25

When we have used one name in speaking of a person or thing, we often make our meaning clearer by using another immediately after.

So you might say to your mother, "My prettiest dress is torn," but if you were not sure that she would know which you meant, you might say, "My prettiest dress, the spotted muslin, is torn."

A noun or pronoun placed after another noun or pronoun, to explain its meaning, is called an appositive, *or is said to be* in apposition *with it.*

Separate all appositives, with their modifiers, if they have any, from the rest of the sentence by commas.

In the following sentences, name the appositives, and their modifiers, when they have modifiers:

1. Tony, our dog, is a fox terrier.

2. Dr. Brown, the famous surgeon, wrote story books.

3. Elizabeth, the clever and crafty queen of England, reigned forty-five years.

4. New York, the largest city in America, is situated at the mouth of the Hudson River.

Punctuate the following sentences, so as to separate the appositives from the rest of the sentence:

5. Mr. Stokes our butcher sells very good meat.

6. Mr. Brown the man who built the railway lives here.

7. King Alfred the wisest king England ever had was fond of geography.

8. We have many pets rabbits kittens puppies mice and squirrels in our yard.

Supply an appositive with the proper punctuation in each of the following sentences:

9. George Washington —— was born in Virginia.

10. The elephant —— is much hunted in India.

26

There are some words used to express action which change only a little to show difference in time; and with these, people are constantly making mistakes. Notice very carefully the spelling of the following:

Present time	*Past time*	*Action completed*
begin	began	begun
drink	drank	drunk
ring	rang	rung
swim	swam	swum
creep	crept	crept
sleep	slept	slept
sweep	swept	swept
speak	spoke	spoken
break	broke	broken

Write the following from dictation, and then compare your spelling with that of the book:

A NONSENSE STORY

An old sailor *began* a story about the sea, but before he *had* fairly *begun* it, he *broke* off and *sang* a sea song. When he *had broken* off his story and *had sung* his song, and no one else *had spoken* for some time, the bell *rang*, and in *crept* another old tar who *had slept* in a hammock for more than fifty years, and *had* always *rung* the bell for the sailors' dinner. He *drank* a cup of coffee and when he *had drunk* it, *spoke* these words: "I *have* often *swum* ten miles and once, when I was *swept* overboard by a wave, I *swam* fifteen before I was rescued."

27

Have you read lately an interesting story in a newspaper, magazine, or book? Have you heard an interesting story told by some one at your home or elsewhere?

Tell it to the class, first writing down the answers to these questions:

When and where did it happen? What descriptive words helped to interest you? About whom was it told? What sort of person was this? What were the chief events of the story, in the order in which they happened?

Think how much description is needed to make the story seem real, how far conversation would help to make it interesting, and how much explanation is needed to make it clear.

28

The Comma in Series

Sometimes a series is made up of names of persons or things; sometimes of words used to modify these names, words that show color, or size, or shape, or some other quality. Again, it is sometimes made up of words that express the idea of *doing* or *being* something.

1. I took with me a rug, a cushion, and a book.
2. Our flag is red, white, and blue.
3. What tastes sweet, sour, salt, and bitter?
4. Gardeners dig, sow, transplant, and prune.

If any of the words in a series are modified by other words, the comma is still used to separate the parts of the series, as:

1. I had a *large* rug, a cushion, and an *interesting* book.
2. Our flag is *bright* red, *pure* white, and *dark* blue.
3. Do you know anything that tastes *very* sweet, *a little* sour, *rather* salt, and *somewhat* bitter?

4. Gardeners dig *hard,* sow *carefully,* transplant *skilfully,* and prune *wisely.*

The words of a series may be connected by *and,* as: "In our orchard we have apples and peaches and plums and pears." Here no comma is needed.

Sometimes, however, when each word in a series has a good many modifiers, commas are used as well as *and:* "The room was furnished with a handsome old rug, and heavy lace curtains, and beautifully carved chairs."

Tell why each comma is used in the following sentences:

1. The black ships were laden with fresh-scented fir-planks, with sacks of linseed, or with dark, glittering coal.
2. Far away stretch the rich pastures, and the patches of dark earth, and the golden clusters of bee-hive hayricks.
3. Mrs. Tulliver, the flower of her family, was healthy, fair, plump, and dull-witted.
4. Maggie ran to the corner of the room, jumped on a chair, and reached down from the bookcase a shabby old copy of Bunyan.
5. These familiar flowers, these well-remembered bird-notes, this fitfully bright sky, these furrowed and grassy fields, will always be a source of happiness.

29

In writing the title of a book or a story, begin the first word and all important words with capital letters.

Write a letter to somebody who likes to read, recommending a book or a story that you have been reading lately. Give the title and a short account of the book or story, and tell why you liked it, and why you think the other person will like it.

30

Write the following story from dictation:

KING ALFRED'S CAKES

King Alfred, soldier, sailor, teacher, and writer, was once told that he could not earn his living.

For many years the Danes had been making war upon England. They had scattered his armies, reaped his fields, and burned his towns and villages. He himself fled and hid in the hut of a cowherd in Athelney, an island among the great marshes.

One day the cowherd's wife asked him if he would watch the oatcakes that lay baking on the hearth.

"Yes," he said, "I will do that."

But he was so busy wondering how to save his people that he never gave another thought to the cakes.

The woman came back and found them all burned black and crisp.

Then she cried out angrily, "Stranger, you must be a great man in your own house! You cannot earn the bread you eat!"

31

THE BELLS

Hear the sledges with the bells —
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight,

Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells —
From the jingling and the tinkling of the bells.

Hear the loud alarum bells —
Brazen bells!
What a tale of terror, now, their turbulency tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the fire,
In a mad expostulation with the deaf and frantic fire
Leaping higher, higher, higher,
With a desperate desire,
And a resolute endeavor,
Now — now to sit or never,
By the side of the pale-faced moon.

Oh, the bells, bells, bells,
What a tale their terror tells
Of despair!
How they clang and clash and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear it fully knows,
By the twanging,
And the clanging,
How the danger ebbs and flows;
Yet the ear distinctly tells,

In the jangling,
And the wrangling,
How the danger sinks and swells,
By the sinking or the swelling in the anger of the bells —
Of the bells —
Of the bells, bells, bells, bells,
Bells, bells, bells —
In the clamor and the clangor of the bells!

EDGAR ALLAN POE

What does the first section tell about the bells? What kind of bells does it describe? What words represent by their sound the noise of these bells? Which words are often repeated? Why? What does *crystalline* mean? *Runic rhyme? tintinnabulation?*

In the second section, what kind of bells is described? What does *alarum* mean? *turbulency?* What words are used to express the horror of the fire?

What descriptive words in the poem are particularly good? Put the thought into a sentence or two. What is of special merit in the poem?

Are the long and short lines arranged regularly or not? Name the rhymes.

Learn the first stanza, and see whether, as you say it, you can make it imitate bells.

32

Quotations

When the exact words of anyone are repeated, they are called a direct quotation.

Enclose every direct quotation between quotation marks. In writing a conversation, begin a new paragraph whenever the speaker changes.

The following is a *divided quotation:*

"Nobody's at home at present," replied the child, "except myself. What did you want, young man?"

It is called a divided quotation because the words telling who is the speaker divide into two parts the words that are spoken. The quotation marks, as you can see, enclose all the words spoken by the child, but no others.

When a quotation is divided, put quotation marks before and after each part of it.

In the quotation just given, a new sentence begins with *What,* but a separate set of quotation marks is not needed, because quotation marks merely separate what is quoted from what is not quoted. Any number of sentences may form only a single quotation and need only one set of marks.

Where should quotation marks be used in the following?

You can't tell the name of my trade, said the child, gumming together pieces of cardboard and thin wood.

You make pincushions, said Charley.

Well done! cried the child. But I make pincushions to use up my waste. Try again.

Ladies' bonnets? asked Charley.

Fine ladies', said the child, I'm a dolls' dressmaker.

I hope it is a good business? asked Charley.

No, said the child, poor. And I am often pressed for time! I had a doll married last week, and had to work all night.

I am so sorry your fine ladies are so thoughtless, said Charley, looking at the little creature with wonder.

It's their way, said the child. They take no care of their clothes and never keep to the same fashions a month.

I work for a doll with three daughters, she added with a shrug. Bless you, she is enough to ruin her husband!

Are you always so busy? asked Charley.

Busier, said the child. I'm slack just now.

I finished a large mourning order the day before yesterday, she added with a weird little laugh. The doll I worked for lost a canary bird.

Then she gave another little laugh, and nodded her head several times, saying, Oh, this world, this world!

ADAPTED FROM CHARLES DICKENS

33

Find out what you can about one of the following things, whether it comes from a plant or an animal, how and where it grows, and how it is prepared for the market. Look it up in some book, or ask some one to tell you about it. Then write what you have learned.

The things are: rice, leather, coral, prunes, coffee, rubber.

34

Introductory Words

In writing, quotation marks are used to show exactly how much is quoted. The quotation itself is punctuated just as it would be if it were not a quotation. But if it is accompanied by such words as *he said*, or *said George*, or *you replied*, these **introductory** words are separated from the quotation by some punctuation mark.

1. George said, "Did you really see him to-day?"
2. "Did you really see him to-day?" said George.
3. "Did you," said George, "really see him to-day?"

In sentence 1 the introductory words stand before the quotation, in sentence 2 after it, in sentence 3 they divide it into two parts. Three rules are needed, one for each position.

When the introductory words stand before the quotation, put a comma after them.

The next rule depends upon the punctuation mark at the

end of the quotation. In sentence 2 a question mark ends the quotation and separates it from the introductory words. If the quotation were an exclamation, an exclamation mark would be used as: "What a fine dog!" cried George.

When the quotation is a statement, a comma is used instead of the period, as: "It belongs to me," said Frank.

When the quotation comes first, put a comma at the end of it and within the quotation marks if it is a statement; but if it is a question, use a question mark; and if it is an exclamation, use an exclamation mark.

In divided quotations, the introductory words are separated from the rest of the sentence by putting commas before and after them. But if the part of the quotation that comes before the introductory words needs a question mark or an exclamation mark, this is used instead of the first comma, as: "Hurrah!" cried Edward, "I have found my ball."

If a divided quotation contains more than one sentence, the introductory words may come at the end of a sentence, and be followed by a period, as: "Will you come with me?" she said. "I will wait for you."

In a divided quotation put a comma before the introductory words, unless a question mark or an exclamation mark is needed; and put a comma after these words unless a period is needed.

Sometimes we use a quotation that contains another, as: Henry said, "When I met Frank this morning, he cried out, 'Hurrah! I hope you have come for a long visit.'"

Enclose a quotation within a quotation between single quotation marks.

Insert quotation marks correctly in the following sentence:

Henry Bates answered, James was so excited that he asked me, Did you know that Walter won the hurdles?

Omit the first three words of the sentence, and punctuate the direct quotation.

Omit the next five words, and write what remains as a divided quotation, punctuating it correctly.

35

Where do these children live? Give them suitable names. How old are they?

Describe the dress of each in turn, giving the *striking details* that make each different from the others. Arrange the details in some definite order; that is, begin with the more important articles of dress and end with the ornaments, or begin with the head and end with the feet.

Look at the face of each child and tell what kind of

character it seems to show. Is this child quiet or noisy? mischievous? sulky? kind-hearted? generous? jolly? good at lessons? Name any other qualities that you see in each face.

36

Learn to distinguish carefully between these words, and use them according to their meaning:

1. *Lay* means *to place something*, to make it *lie*.
2. *Lie* means *to lie down*, or *to be lying down*.
3. *Set* means *to place something*, to make it *sit*.
4. *Sit* means *to sit down*, or *to be sitting down*.
5. *Raise* means *to lift up*, to make *rise*.
6. *Rise* means *to get up*, or *to go up*.

Present time	*Past time*	*Action completed*
lay	laid	laid
lie	lay	lain
set	set	set
sit	sat	sat
raise	raised	raised
rise	rose	risen

1. Make three sentences for each of the words in the first column, using also the word *now*.

2. Make three sentences for each of the words in the second column, using also the word *yesterday*.

3. Make three sentences for each of the words in the third column, using also *already*.

For instance, one of your first sentences might be, "Many apples now lie on the ground."

37

An English poet who visited Germany a hundred years ago was so much interested in the Christmas customs there that

he wrote about them in a letter. You may like to see how much the old German Christmas was like ours to-day.

Read the following account and tell what is the subject or *topic* of each paragraph.

A GERMAN CHRISTMAS

There is a curious custom here that pleased me. The children make little presents to their parents, and to one another; and the parents to the children. For three or four months before Christmas the girls are busy, and the boys save up their pocket-money to buy presents.

What the present is to be is kept secret. The girls work when they are out visiting, get up before daylight to work, and keep their plans secret in other ways.

Then, on the evening before Christmas Day, the children light up one of the parlors, into which the parents must not go. A great yew bough is fastened on the table near the wall, many little tapers are fastened in the bough, but so as not to catch it till they are burnt out, and colored paper hangs and flutters from the twigs.

Under this bough the children lay out in great order the gifts they mean for their parents, still hiding in their pockets what they intend for one another. Then the parents come in, and each child presents his little gift, with kisses and embraces.

Where I witnessed this scene there were eight or nine children. The shadow of the bough and its ornaments on the wall and arching over on the ceiling, made a pretty picture; and then the raptures of the little ones when at last the twigs and the candles began to take fire and snap! Oh, it was a delight to see them!

ADAPTED FROM SAMUEL TAYLOR COLERIDGE

Write a short list of topics for an account of your Christmas preparations or of Christmas Day at your home. Talk about several of these topics, giving the events in the order in which they happened. Make your account as interesting as possible by choosing details that are perhaps a little uncommon and may not be known to all the class.

38

Write an invitation to a classmate to a birthday party.
Write an answer to the invitation you receive.

39

Pronouns

1. When Ned lost his hat, he borrowed his father's cap.
2. Alice told her mother that she had a headache, but that it was not very bad.
3. Sally, did you see the girls when they passed by?
4. I want all of you to listen.

In the first sentence we might have said: "When *Ned* lost *Ned's* hat, *Ned* borrowed *Ned's* father's cap." Does that sound well?

Instead of repeating the same noun we use it once to tell who is meant and afterward use little words that are called *pronouns* to take its place. The word *pronoun* means *for a noun.*

In the first sentence find the pronouns that stand for *Ned* and *Ned's.* These pronouns are used in speaking of a boy, or of any male. What other pronoun stands for *boy?*

In the second sentence whose mother is mentioned? What part of speech is *her?* What noun does it stand for? Find another pronoun standing for the same noun. These pronouns are used in speaking of a girl, or of any female. Give a third pronoun used for *girl.* Find another pronoun in the same

sentence. What does it stand for? It is used of things. Give another pronoun that is used of things.

In the third sentence, who are meant by *they?* What part of speech is *they?* What noun does it stand for? This pronoun stands for persons or things when more than one are spoken of. Name three more pronouns that are used in the plural number in speaking of persons or things.

In the fourth sentence there are two pronouns, but they are not like those we have been speaking about, because they do not stand for a noun in the same sentence. Find them.

The pronoun *I* stands for the person speaking. Name three other pronouns that we use when speaking of ourselves. Does *I* ever stand for more than one person? What must I say when I mean another person and myself? Name the four pronouns I may use when speaking of myself and some one else.

The pronoun *you* always stands for the person spoken to. Does *you* mean one or more than one person? Notice that *you* in the third sentence means only one person, while *you* in the fourth sentence means more than one person. Name two other pronouns that are used for the person spoken to.

All these pronouns are called *personal pronouns*, and the name of the person or thing for which each stands is called its *antecedent.*

The antecedent of a personal pronoun is usually given before the pronoun, unless it is already known.

Personal pronouns are in the singular number when they stand for singular nouns; in the plural number when they stand for plural nouns.

What pronouns may be used in these sentences?

1. When Mary and — sister rolled down hill, — soiled — dresses.

2. I told — father that the book was —.

3. We heard that — old dog was dead.
4. Peter told — father that — was snowing.
5. This book has lost — cover.

40

Review

Suppose that you have been buying several things in a store. Write an imaginary conversation as it might have happened between yourself and the clerk while making your purchases. Make use of quotations, and divided quotations, and one quotation within a quotation.

41

Guess which state is meant by the following description:

In the Atlantic coastal plain lies a large state, which has beautiful mountain scenery in the northeastern part, and in the southern, long stretches of well-tilled farms. On the boundary are three large lakes, and several smaller ones lie in the interior. Between two of the large lakes is a wonderful fall, one of the finest in the world. Near the eastern boundary a river winds in and out among high hills, resembling in beauty the famous river Rhine.

Across this wide state stretches a canal, on which western produce of grain, cattle, and many other things can be carried by boat to the Atlantic coast.

At the eastern end of this canal lies the capital; but the largest city is in the southeastern part of the state, where the beautiful river flows into the ocean. Because of its position, its fine harbor and excellent waterways, and its numerous railroads, this city has grown to be one of the most important in the United States.

This state was first settled by the Dutch, but later it became English, and was named after an English duke.

Open your geographies to the United States, choose a state, make notes about it, and give so clear a description of it that the name can be readily guessed.

42

We have learned that a pronoun stands for a noun, and that a personal pronoun stands for the name of a person or thing recently mentioned or clearly understood, which is called its antecedent.

In the following sentences, name all the personal pronouns and the antecedent of each, and tell whether each is singular or plural:

I don't know what we should have done without you. Our house was so much colder than yours. My room could not be used at all. Father said that he could not remember another winter when his ears had been frosted, and Mother said that she had never known it to be so cold. They told me to ask your father to let me sleep at your house while they moved their things into the south wing of ours.

Whenever any one speaks, he divides people and things into three classes. He calls himself *I;* and himself and others with him *we.* He calls those to whom he speaks *you.* All others he calls *he, she, it,* and *they.*

The pronouns that stand for the *speaker* are said to be of the *first person.* These are: *I, my, mine, me,* in the singular number; *we, our, ours, us,* in the plural number.

The pronouns that stand for the *person spoken to* are

said to be of the *second person.* These are: *you, your, yours;* and they are the same in both numbers.

The pronouns that stand for the *person or thing spoken of* are said to be of the *third person. He, his, him,* are used of male persons and animals. *She, her, hers,* are used of female persons and animals. *It, its,* are used of things. All these are in the singular number. *They, their, theirs, them,* are used of persons, animals, and things, and are in the plural number.

1. Between *you* and *me,* this is the truth.

Make sentences like this, using *him* and *me, her* and *me, them* and *me, you* and *him, you* and *her, you* and *them, her* and *them, him* and *them.*

2. This is *my* hat, and these gloves are *mine.*

Make sentences like this, using *your, yours; our, ours; her, hers; their, theirs.*

3. Is it *I?* It is *I.*

Make sentences like this, using *we, he, she, they.*

4. *He* and *I* are going.

Make sentences like this, using *she* and *I, they* and *I, you* and *he, you* and *she, you* and *they, he* and *she.*

43

THE CRATCHITS' CHRISTMAS DINNER

It was Christmas Day. There was such a bustle among the Cratchits that you might have thought a Christmas dinner the rarest of all things; and it was really something very like it in that house. Mrs. Cratchit, in a twice turned gown but brave in ribbons, assisted by Belinda, set the table; while the two young Cratchits

danced about, basking in the thought of goose and plum pudding.

"Here's Martha, Mother!" said Belinda.

"Here's Martha, Mother!" cried the two young Cratchits. "Hurrah! There's such a goose, Martha!"

"Why, bless your heart alive, my dear, how late you are!" said Mrs. Cratchit, kissing her a dozen times. "Sit down before the fire, and have a warm."

"No, no! There's Father coming!" cried the two young Cratchits. "Hide, Martha, hide!"

So Martha hid herself, and in came little Bob, the father, with Tiny Tim upon his shoulder. Alas for Tiny Tim! He bore a little crutch, and had his leg supported by an iron frame.

"Why, where's our Martha?" cried Bob Cratchit, looking round.

"Not coming," said Mrs. Cratchit.

"Not coming!" cried Bob. "Not coming on Christmas Day!"

Martha didn't like to see her father disappointed, so she came out from behind the closet door and ran into his arms.

Then every one was busy. Mrs. Cratchit made the gravy hissing hot; Peter mashed the potatoes with vigor; Belinda sweetened the apple sauce; Martha dusted the hot plates; Bob took Tiny Tim beside him in a tiny corner at the table; the two young Cratchits set chairs for everybody, and mounting theirs, crammed spoons into their mouths, lest they should shriek for goose before their turn came, and even Tiny Tim beat on the table with his knife and faintly cried "Hurrah!"

At last the dishes were set on and the grace was

said. There never was such a goose, so tender and so cheap. There never was such a wonderful pudding. Everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family.

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. Then all the Cratchit family drew around the hearth, while the chestnuts on the fire sputtered and cracked noisily. Then Bob said: "A Merry Christmas to us all, my dears. God bless us!"

"God bless us every one!" said Tiny Tim, the last of all.

ADAPTED FROM CHARLES DICKENS

Tell this story in your own words.

44
The Apostrophe

What is an apostrophe? In what two ways is it used? What is a possessive? a contraction?

To write the possessive of a singular name, add an apostrophe and an *s*.

To write the possessive of a plural name that does not end in *s*, add an apostrophe and an *s*.

To write the possessive of a plural ending in *s* or *es*, add an apostrophe only.

Write the possessives of *ox, oxen, men, fox, foxes, lady, ladies, ostrich, ostriches, buffalo, thief, thieves.*

In a contraction, use an apostrophe to show where the letter or letters are omitted.

Give the contractions for *do not; does not; shall not; will not; has not; have not; did not; could not; should not; would not;*

is not; are not; I will; I am; he is; there is; you have; it is; they are; we have; it will; he would.

In writing, contractions are used only when a conversation is reported, or when the writing is intended to seem careless or familiar, like talk.

Sometimes in speaking of a year we leave off the part that tells what century it belongs to. So we may write 1776 or '76. We usually say the Class of '15, or '16, or whatever it may be. In writing such contracted forms, we use an apostrophe to show that something is omitted.

There is another use of the apostrophe. It is not so frequent as the others, but it is not hard to learn. Here are some examples:

Be sure to dot your i's and cross your t's.
Make your 1's, 7's, and 4's more carefully.
Don't make !'s like ?'s.

Write the plural of letters, figures, and signs with an apostrophe and an *s*.

Write the following passage from dictation:

"Now, which'll you have, Maggie, right hand or left?"

"I'll have the tart with the jam run out," said Maggie.

"But you don't like that, you silly. I shan't give it to you. Now choose."

"I'll take left hand," said Maggie.

"You've got it," said Tom, handing her the best piece.

"Oh, please, Tom, I don't mind. You take it."

"No, I shan't," said Tom crossly.

Tom's tart was finished before Maggie's, and then he said, "Oh, you greedy thing!"

"Oh, Tom, why didn't you ask me for a piece?" said Maggie.

"I wasn't going to ask you. You might have thought of it when you knew I gave you the best bit. I don't do such things; but I wouldn't be a greedy!"

ADAPTED FROM GEORGE ELIOT

45

Have you read *Little Women?* Did you like it?

The house in the picture is Miss Alcott's own home, the house in which Meg, Jo, Beth, and Amy lived.

Could you describe this house in one word? What do you especially like or dislike about it? Is it in the city, or in a small town? Is it old, or new? What kind of tree stands in front of it? How large is the tree at its base?

Write a sentence, or several sentences, giving your general impression of the house and its situation.

When some of these sentences have been talked about and perhaps improved, study the house to get a more definite impression as to its details. Is it large or small? dark or light in color? How would you describe the shape? the roof? the windows? the entrance? the surroundings?

Write so clear a description of the house that one who had never seen it would be able to recognize it if he went to that town.

46

What is a pronoun? What kind have we studied? There are other kinds which we should learn to recognize.

It is not always possible to name the antecedent of a pronoun. When, for example, it helps to ask a question, it seems to have no antecedent. All pronouns, however, in one way or another stand for some noun.

In the following sentences all the pronouns are italicized. Name them, and tell the antecedent of each. Which are personal pronouns, and which are not?

1. When *we* arrived, the deer were close about *our* camp.
2. *Some* of *them* would steal up slyly, and eat *such* of *our* scraps *as they* could find.
3. *I myself* sometimes came upon *several which* had taken shelter from the rain under *our* woodshed.
4. *This* became *their* custom.
5. *All* of *them* were friendly; *I* never saw *any that* were fierce.
6. *Who* has heard such a story?
7. *What* was *it?*
8. Let *each* tell *his* story in *his* own way.
9. *Many* are called, but *few* are chosen.
10. *Whose* book is *that?*

47

Words which are often confused in their forms are:
Flow, which means *to run as water runs.*
Flee, which means *to run away.*
Fly, which means *to move through the air as a bird does.*

Notice and learn the differences in their forms:

Present time	*Past time*	*Action completed*
flow	flowed	flowed
flee	fled	fled
fly	flew	flown

With these learn also:

Present time	*Past time*	*Action completed*
grow	grew	grown
blow	blew	blown
know	knew	known

Write from dictation:

I *knew* that the bird *had flown* to the spring from which the river *flowed.* There violets *grew*, as I *have known* for many a year. The wind *blew* hard. Leaves *flew* before it, and small animals *fled* to their homes for shelter. When it *had blown* me about for an hour, it suddenly *grew* still.

48

A story written for *anybody* might please *nobody.* One of the most important things in writing a story is to have in mind some person, and to put into the story only such things as that person will be interested to read.

HOW SHOULD YOU LIKE IT?

A cruel boy named Arthur found a grasshopper and amused himself by tormenting it in many ways.

All at once the grasshopper began to grow until it

became an enormous creature, bigger than Arthur. It then began to treat him as he had treated it, making him jump and jump until he could jump no more. Trembling with fear, he awaked and found he had been dreaming.

Suppose you know a little boy who is not kind to animals, and he asks you to write him a story. Write about Arthur and the grasshopper so that the little boy shall think of what might happen to him if he had to change places with the cats and birds and beetles he treats cruelly. Tell where Arthur found the grasshopper, what he said and did to it, and what the grasshopper answered. Tell how the grasshopper grew, how big it became, and what it said and did to the little boy. Last of all, tell what Arthur thought or said when he awaked. Do not tell that it was a dream until you get to the end.

49

Write a business letter to some firm of booksellers, ordering several books. Give the titles of the books that you wish. Suppose that each book costs a dollar. State that you are sending the money by money order or check, or that you wish the books charged to your account.

50

Explain each punctuation mark in the following:

"It'll be many a long day before the redcoats think of seeking us here," said Alan. "So now we must send for some of James's silver."

"And how shall we send for that?" said I. "We're here in a desert place."

"You see, David, there will be money set upon our heads," said Alan, "or I would go down and trust my life into these people's hands."

"But being so?" I asked.

"But being so," said Alan, "I'd as lief they didn't see me. When it comes dark again," he continued, "I'll steal down into the village and set this button in Macoll's window. He's a tenant of Appin's."

"When Macoll sees this," continued Alan, "he'll know that the button's Duncan Stewart's and that Duncan's son has need of him."

ADAPTED FROM ROBERT LOUIS STEVENSON

51

THE ENCHANTED SHIRT

I

The king was sick. His cheek was red,
And his eye was clear and bright;
He ate and drank with kingly zest,
And peacefully snored at night.

But he said he was sick, and a king should know,
And the doctors came by the score.
They did not cure him. He cut off their heads,
And sent to the schools for more.

At last two famous doctors came.
And one was as poor as a rat;
He had passed his life in studious toil,
And never found time to grow fat.

The other had never looked in a book;
His patients gave him no trouble:
If they recovered, they paid him well;
If they died, their heirs paid double.

Together they looked at the royal tongue,
As the king on his couch reclined;
In succession they thumped his august chest,
But no trace of disease could find.

The old Sage said, "You're as sound as a nut."
"Hang him up," roared the king in a gale —
In a ten-knot gale of royal rage;
The other leech grew a shade pale;

But he pensively rubbed his sagacious nose,
And thus his prescription ran:
The king will be well, if he sleeps one night
In the shirt of a happy man.

II

Wide o'er the realm the couriers rode,
And fast their horses ran,
And many they saw, and to many they spoke,
But they found no happy man.

They found poor men who would fain be rich,
And rich who thought they were poor;
And men who twisted their waists in stays,
And women who short hose wore.

At last they came to a village gate,
A beggar lay whistling there;
He whistled, and sang, and laughed, and rolled
On the grass, in the soft June air.

The weary couriers paused and looked
At the scamp so blithe and gay;
And one of them said, "Heaven save you, friend!
You seem to be happy to-day."

"O yes, fair sirs," the rascal laughed,
And his voice rang free and glad;
"An idle man has so much to do
That he never has time to be sad."

"This is our man," the courier said:
"Our luck has led us aright.
I will give you a hundred ducats, friend,
For the loan of your shirt to-night."

The merry blackguard lay back on the grass,
And laughed till his face was black;
"I would do it, God wot," and he roared with the fun,
"But I haven't a shirt to my back."

III

Each day to the king the reports came in
Of his unsuccessful spies,
And the sad panorama of human woes
Passed daily under his eyes.

And he grew ashamed of his useless life,
And his maladies hatched in gloom;
He opened his windows and let the air
Of the free heaven into his room.

And out he went in the world, and toiled
In his own appointed way;
And the people blessed him, the land was glad,
And the king was well and gay.

JOHN HAY

What was the matter with the king? Why did the physician give such a strange prescription? What made the king ashamed of his idleness and his imaginary illness?

What is the meaning of the following words: *zest? gale? leech? pensively? sagacious? fain? panorama?* What is a courier? a blackguard? a ducat?

How many verses are there in each stanza? Which of them rhyme together? What do you notice about the first and third lines of each stanza?

Tell the story of the poem.

52

Adjectives

With nouns we often use words which limit or modify their meaning in some way. Sometimes they tell the color of a thing, as the *red* rose; sometimes its size, as the *tall* man; sometimes its shape, as the *square* book; sometimes the way it feels to the touch, as *hot* water, the *soft* cushion; sometimes other qualities, as an *interesting* book, a *lively* dog, and so on. Words which modify nouns are called *adjectives.*

When adjectives *modify* a noun they make it different. A *red* rose and a *white* rose are very different; and so are *hot* water and *cold* water, an *interesting* book and a *dull* book.

Sometimes we use more than one adjective to modify a noun. As each adjective is added, the meaning is *modified* more and more, as: a hat, a *wide-brimmed* hat, a wide-brimmed *straw* hat, a wide-brimmed *white* straw hat.

A word used to modify a noun or a pronoun is called an adjective.

In the following exercise, point out all the adjectives and tell what nouns they modify:

1. Her thick hair fell in dark, heavy, straight locks.
2. She gathered fragrant purple flowers.
3. Lucy had a small round neck, a little straight nose, fine clear eyebrows darker than her curls, and bright hazel eyes.

4. The house is a trimly-kept, comfortable old dwelling.
5. My birthday candy was in a heart-shaped box.
6. The fine white powder made the spider webs look like fairy lace work.

Write a sentence about your house, some relative or friend, some garden, some pet animal, some article of dress. Use several adjectives to modify each noun.

53

In writing a description of anything, we must choose the details that make it like itself and different from other things.

Suppose you have lost a pet dog and wish to tell as quickly and clearly as possible how he is different from all other dogs. If you say, "Lost. — Black and white collie, one blue eye and one brown," any one who saw him would recognize him at once, because black and white collies are not common, and dogs whose eyes are of different colors are rare.

As advertisements are paid for according to the amount of space they take, people who write them try to say as much as possible in the fewest words.

In the following advertisements, which details would most quickly help any one to recognize the missing thing?

> LOST. — Small yellow Angora kitten, white spot on throat, white on front paws. Blue ribbon with silver bell. Reward if returned to 31 Fairfield Street.
>
> LOST. — White English bull terrier, six or seven months old, screw tail, clipped ears. Red bow on collar, marked R. E. Nye. Return to 7 Cabot Street, and receive reward.
>
> LOST. — Sept. 30, between Church Street and L. P. Hollander & Co's., lady's gold neck chain and locket with monogram R T H on one side and diamond on the other. Return to 7 Park Square, and receive reward.

1. Write an advertisement describing something that has been lost and offering a suitable reward for its return.

2. Look at the Lost and Found column of some newspaper. Cut out and bring to school any advertisements that seem to you especially good.

54

The Parts of Speech

Words are classified according to the kind of work they do in the sentence.

What are words called that are used to *name* persons or things?

What are words called that are used to *stand for* nouns?

What are words called that are used to *modify* nouns?

All words are grouped into eight classes, because there are eight kinds of work to be done in the sentence. These classes are called *parts of speech*.

Nouns, pronouns, and adjectives are three of these parts of speech.

In the following sentences, tell what part of speech each italicized word is:

1. There is too much *salt* in the *salt* fish.
2. The *head* boy stood on his *head* for joy.
3. The large *snow* flakes soon covered the ground with *snow*.

When the words *salt*, *head*, and *snow* are alone, can we tell what part of speech each is? When can we tell without any doubt? Are these words always either nouns or adjectives? Can we make sentences in which each of them is still another part of speech?

Look at the following:

4. There is too much *salt* in the *salt* fish; do not *salt* it more.
5. The *head* boy stood on his *head* for joy, when he heard that he continued to *head* his class.

6. It began to *snow* fast, and the large *snow* flakes soon covered the ground with *snow*.

Do you see that the words *salt*, *head*, and *snow* are used in three different ways in these sentences? Each is used once as the name of a thing; then it is a noun. Each is used once to describe something; then it is an adjective. Each is used once to express an action; it is then another part of speech, the name of which we shall soon learn.

Almost any word may be used as more than one part of speech. The only way to tell what part of speech a word is, is by its use in the sentence.

EXERCISE

In the following sentences, tell what part of speech each italicized word is:

1. *Sugar* is made from *sugar* cane, *sugar* beets, and the *sugar* maple.
2. *Good hair* mattresses are always made of *horse hair*.
3. The poor old man lost all his *goods* in the fire.
4. Her green *silk* dress was exhibited in a large *glass* case.
5. In his left *hand* he held all that was left of the *hand* pump.
6. Our *old horse* is very fond of candy, *sugar*, and other *sweets*.
7. *Copper* cents are made of *copper*, and *nickels* are made of *nickel*.
8. A little worm that bores *holes* in *books* is called a *book* worm.
9. The new *brick* houses are *red*, and have *stone* trimmings.
10. *She* wore her *lawn* dress to the *lawn* party and danced on the *lawn*.
11. The *cave* dwellers lived in *caves*, and used *bone* utensils made of the *bones* of animals.
12. *He* put each book in *its* proper place.

55

James Whitcomb Riley

Who is James Whitcomb Riley? Where does he live? What are some of his poems? Which of them do you like best? Which can you recite?

What is the best word to describe his face? Should you use one or more of the following words: stern, cross, firm, shrewd, kindly, loving, humorous? Perhaps you can find a word that is better than any in the list.

Describe the face in detail. What do you notice first, the hair, or eyes, or eyebrows, or nose, or something else?

Is the face square or round or long? What do you observe about the chin? What is the best word to describe the hair? Which do you notice first, the eyes or eyebrows? Why? What

is the best word to describe the eyes? Describe the nose, the mouth, the ears.

Write a description of the face, and try to put into it all the qualities that make this different from every other face you have ever seen.

56

Shall and *will* are sometimes difficult words to use correctly. Scarcely any one ever makes a mistake in using *you shall*, or *you will*, or *he shall* or *will*. In asking questions there are also some forms that are nearly always used correctly. These are: *shall he* and *will he*. The forms that need study are only these: *I shall*, *I will*, *shall I*, *will I*, and *shall you* and *will you*.

The simplest of these forms are *shall you* and *will you*.

If you were making up a party to go somewhere, you might ask a friend, "*Will* you go with us?" But if you were not making up the party but had merely been invited to it, you would not have the right to ask, "*Will* you go with us?" but would have to say, "Are you going?" or "*Shall* you go?"

If you wish to borrow a book from a friend, you may ask, "Will you lend me your book?" because the lending of the book depends on the willingness of your friend. But if your friend has ordered a new book and you wish to ask whether he will have it by Saturday, you must use *shall you* and may ask, "*Shall you* have your new book by Saturday?" because having the book by Saturday does not depend on your friend's will or wish, but on something else.

If you are serving tea and coffee and wish to know which some one prefers, you should ask, "Will you have tea, or coffee?" because the choice lies with the person you address.

In deciding whether to use *Will you* or *Shall you*, stop and think whether the reply depends on the *will* or *choice* of the person spoken to or not. If it does, use *Will you;* if not, use *Shall you.*

Make two forms of each of the following questions, one with *Will you* and the other with *Shall you*, and explain the difference in meaning between the two forms:

1. — — go with us to the picnic?
2. — — be at home this evening?
3. — — stay in town over Sunday?
4. — — take Bob with you?
5. — — be ready to go at six o'clock?

Make five questions, using *Shall you* correctly and five using *Will you.*

57

What important man are you now studying about in your history? Name three or four things that make him interesting. Make a list of the most important facts in his career, and write in your own words an account of his life.

58

Strawberries are sweet.
This is an ugly dog.

In these sentences which words are adjectives?

If you had been eating strawberries, you would find out that some are sweeter than others; and of course you know that some dogs are uglier than others. We are always comparing things, and saying that one is sweet*er* or ugli*er* or small*er* or soft*er* or hard*er* than another. These adjectives ending in *er*, which are used in comparing things, are called *comparatives*, or are said to be in the *comparative degree.*

If you had several strawberries or dogs, you might wish to say, "This strawberry is the sweet*est*," or "This dog is the ugli*est* of them all." These adjectives ending in *est*, which tell that a thing is the *most* sweet, or the *most* ugly, are called *superlatives*, or are said to be in the *superlative degree.*

Adjectives not in the comparative or the superlative degree are called *positives*, or are said to be in the *positive degree*.

To some adjectives, however, we do not add *er* or *est*, because it would make them too long, or too difficult to pronounce. When we wish to use such adjectives as comparatives or superlatives, we use *more* or *most*. So if we are speaking of beautiful things, we say, "This is *more* beautiful than that," or "This is the *most* beautiful of all."

Compare, that is, give the comparative and superlative of:

thick	splendid	lovely	courageous
low	small	high	faithful
dangerous	studious	suitable	humble
dull	lopsided	pleasing	magnificent
busy	haughty	gay	serious

59

Write a letter to some one in a foreign country who has never been to America, and tell about one of the following things. Suppose that he has asked you to give him information:

1. What corn (or tobacco, or rice, or cotton) is like, how it grows, and what it is used for.
2. What a "sky scraper" is, how it is built, and how many people work in it.

60

Review

1. How many parts of speech are there?
2. Name and define those that you know.
3. Can you tell what part of speech a word is when it stands alone? When it stands in a sentence, how do you know?

4. Write two sentences, using *watch* as two parts of speech. Tell what part of speech it is in each.

5. What is an adjective? Use one in a sentence.

6. What is a pronoun? Name the personal pronouns.

7. Name three pronouns that are not personal, and use them in sentences.

8. In what two ways are adjectives regularly compared? Give a comparison according to each way.

9. Write a possessive singular; a possessive plural.

10. Write two sentences, using correctly the contractions of *do not* and *does not*.

61

THE TWO SWORDS

It was daybreak when King Richard and his followers set out. After they had gone more than half the distance, they met the Saracen army in splendid array. At once the two monarchs threw themselves from their horses, and, the troops halting, they advanced to meet each other in profound silence. Saladin led the way to a splendid pavilion hung with embroidered flags and gilded ornaments that glittered in the sunlight.

As Richard stood before Saladin, the eyes of the Eastern monarch rested upon his two-handed sword, a broad, straight blade extending from his shoulder to his heel.

"If I had not seen this blade flaming in the front of battle," said Saladin, "I should not believe that human arm could wield it. Might I ask to see one blow given in pure trial of strength?"

"Willingly," said Richard; and looking round, he saw a steel mace, the handle being of the same metal, about an inch and a half in diameter. This he placed on a block of wood.

The glittering sword, wielded by both his hands, rose aloft to the king's shoulder, circled around his head, descended with the sway of some terrific engine, and the bar of steel rolled on the ground in two pieces.

"A most wonderful blow!" exclaimed Saladin, carefully examining the pieces.

Then taking a cushion of silk and down, he placed it on one end. "Can thy weapon, my brother, sever that cushion?" he asked.

"No, surely," exclaimed the king; "no sword can cut that which offers no resistance to the blow."

"Look, then," said Saladin. Tucking up the sleeve of his gown, he unsheathed his scimiter, a curved and narrow blade, dull blue in color, and balanced himself as if to steady his arm. Then stepping forward, he drew the scimiter across the cushion, applying the edge so skillfully and with so little apparent effort that the cushion seemed to fall apart.

"It is a juggler's trick!" cried De Vaux.

Saladin seemed to understand him. Taking a veil, he laid it double along the edge of his sword, extended the weapon edgeways in the air, and drawing it suddenly through the veil, severed it into two parts, which floated to different sides of the tent.

"In good faith, my brother," said Richard, "thou art matchless at the trick of the sword, and right perilous were it to meet thee." ADAPTED FROM SIR WALTER SCOTT

Give the reason for each new paragraph. Then tell the story in your own words.

62

Look at the italicized words in the following sentences:

1. I will take *this* book.
2. Did you see *that* dog?
3. I like *all* flowers.
4. I saw *several* people there.
5. *These* apples are pippins.
6. *Those* pears are not ripe.
7. I have *an* orange.
8. Did you see *the* ball game?
9. I have *two* sisters and *three* brothers.
10. *My* father is *a* doctor.

The *italicized* words in these sentences are all adjectives, because they modify nouns; but instead of describing, they are used merely to *point out* some thing, or to tell *how many* things are named. Which adjectives point out some particular thing or things? Which tell how many things are named?

The adjectives *a*, or *an*, and *the* are also called *articles*. *The* is called the *definite article*, because it points out some definite thing; *a*, or *an*, is called the *indefinite article*, because it points out any one of a group of things. *A*, or *an*, is really the same word as *one*, and so belongs with *two*, *three*, and so on, among adjectives that tell *how many* things are named.

If we say, "I saw *a* red car at the corner," we mean merely *one* red car, not a particular red car; if we say, "I saw *the* red car at the corner," we mean some special red car known to us and to the person to whom we are speaking.

The indefinite article is written *a* before words that begin with a consonant sound, and *an* before words that begin with a vowel sound.

We say *a* bat, *a* cat, *a* dog, *a* fish, *a* goat, *a* horse, and so on; but *an* apron, *an* elm, *an* Irishman, *an* ox, *an* umbrella.

The letter *h* is often silent in our pronunciation; when it is, we use *an*. So we say *an* hour, *an* honor; but *a* hare, *a* house.

The letters *u*, *eu*, and *y* are usually pronounced like a consonant when they begin a word; so we say *a* unit, *a* uniform, *a* European, *a* young man, *a* yard.

ORAL EXERCISE

Supply *a* or *an* for the blanks in the following sentences:

1. It was — hour of joy for me, — happy hour.
2. — young tailor with — yardstick in his hand stood by — huge pile of cloth.
3. The child of — European and — Asian is called — Eurasian.
4. It was — honor to be crowned Queen of the May under — yew tree on the common.
5. In the field I saw — ewe with her lamb.
6. I have never read — history of — African kingdom.
7. Such — union makes — unit of — importance scarcely to be imagined.
8. — honest man lives there.
9. She wore — apron of — hue at once strange and pretty.
10. This is — high-handed proceeding.

63

The first step toward writing a good description of anything is to look carefully at the thing we are to describe and choose its *striking* qualities, those that make it *most like itself* and *least like anything else.*

The second step is to arrange these in *the best order*, the order in which they will make a clear picture of what we have seen.

The third step is to find the words that *exactly fit* the thing we are describing, that is, words that tell its size and shape and color and other qualities, as clearly as possible.

One way of doing this is not to exaggerate its size, but to form the habit of seeing it just as large or as small as it is. When we have practiced observing for a time, we shall often find it possible to explain the size and shape of one thing by comparing it with another with which we are all familiar. We may say of an unknown animal that it is about as large as a squirrel; of a strange tree, that it is somewhat like a maple in shape; of a stone, that it is about the size and shape of a football, and so on.

Another way is not to be satisfied to use the few principal colors; but to look for modifying words that will give the exact shade, as: *sage* green, *olive* green, *grass* green, *russet* brown, *golden* brown, *palest* lilac, *jet* black, *blue* black, *purple* black, *apricot* yellow, *lemon* yellow, *forget-me-not* blue, and so on. In the same way, modifying words should be used, when necessary, to give the exact odors, or sounds, or feeling, or looks of what we are describing.

A third way is, not to call things by the name of the general class to which they belong, but by the name of some smaller special class. Thus, instead of talking about a tree, a bird, a horse, we can make our words more nearly fit the thing by saying an *elm*, a *sugar maple*, a *robin*, or a *phœbe bird*, an *Arabian horse*, or a *Percheron*. Such words are called *specific words*.

In each of the following sentences, what one word could be used for the italicized group of specific words?

1. He took down a *shabby old brown leather volume of Longfellow's poems*.

2. She held in her arms a *shapeless, unpainted wooden creature which she called Cecilia*.

3. The mill was full of *fat and floury spiders.*
4. Sit down on your *little red three-legged stool.*
5. She was eating a *sticky currant tart with half the juice run out.*

Make four sentences, each describing one of the following things, and using as many specific words as possible to show its size, color, and other striking qualities:

1. An apple pie.
2. A pair of shoes.
3. A toad.
4. A rocking-chair.

64

Verbs

The part of the sentence about which something is said is called the subject.

The part of the sentence that says something about the subject is called the predicate.

1. Helen laughed.
2. Did Helen laugh?
3. How Helen laughed!

In these three sentences, name the subject; the predicate.

What is the subject of a sentence? the predicate?

4. The three boys ran all the way to school.
5. Did the three boys run all the way to school?

In these sentences, name the subject; the predicate.

What is the difference between the predicates in sentences four and five and the predicates in the first three sentences?

In the fourth sentence, what one word does the same sort of work that is done by *laughed* in the first and third sentences?

In the fifth sentence, what two words do the same sort of work that is done by *did* and *laugh* in the second?

The words *laughed, did . . . laugh, ran, did . . . run,* are the most important parts of the predicates of these sentences. In fact, as we can see by reading the sentences without these words, they are so important that without them there could be no predicate. They are called *verbs.*

A sentence is a word or group of words that expresses a thought; and the *verb* is the one part of the sentence without which it is impossible to express a thought.

If we say *horse,* the person to whom we are speaking knows that we have in mind the idea of a horse, but he cannot tell whether we are thinking, "I want a horse," "The horse is white," or "Have you a horse?" or hundreds of other thoughts that we might have about a horse.

If we say *white horse,* the person to whom we are speaking does not know whether we mean that we *like,* or *see,* or *wish,* or *have* a white horse, or whether we wish to ask a question or to make an exclamation about a white horse.

It is only when we say some such thing as: "I like a white horse," "I bought a white horse," "Have you a white horse?" "Look at that white horse!" that we have expressed a thought that the other person can understand. When we have done this we have made a sentence.

The verb, then, is the part of a sentence *necessary* in order to express a thought.

A great many verbs assert *action,* as; Who *killed* Cock Robin? The dog *barked.* How many fish *did* you *catch?* Some, instead of asserting action, assert *being* or *state,* as: The apple *is* red. The sky *was* blue.

A word that asserts action, being, or state, is called a verb.

Turn to the story in Lesson 61 and point out all the verbs that are used as predicates.

65

What does this picture show? Can you give the name that tells exactly what this kind of aeroplane is called? From looking at the picture, could you tell why it is so called?

Does it fly the broad way or the long way? How can you tell? What makes it go? What steers it? Where is the man sitting? What is he doing? How high is it above the ground? Why do you think so?

Talk about this picture, describing the aeroplane and, as far as you can, explaining it.

What do you know about aeroplanes in general? Have you ever seen an aeroplane? How many kinds are there? How high have they gone? How far?

How do you suppose it feels to fly through the air? Should you like to try it?

What do you suppose the earth looks like when you are high above it?

66

THE SHOP

But now, though the shop-window was still closely curtained from the public gaze, a remarkable change had taken place in its interior. The counter, shelves, and floor had all been scoured, and the boards were overstrewn with fresh blue sand. The brown scales, too, had evidently been scrubbed, in an effort to rub off the rust, which, alas! had eaten through and through the brass.

Neither was the little old shop any longer empty of goods. Behind the counter stood a barrel, — yes, two or three barrels, one containing flour, another apples, and a third, perhaps, Indian meal. There was also a square pine box, full of soap in bars; also another of the same size, in which were tallow candles, ten to the pound. A small stock of brown sugar, some white beans and split peas, and a few other things that are constantly in demand, made up the larger portion of the merchandise. There was a glass pickle-jar, filled with Gibraltar rock, bits of candy neatly done up in white paper. Jim Crow, moreover, was seen executing his world-renowned dance in gingerbread, while a gingerbread elephant leaned heavily against a tumbler full of marbles. A party of leaden dragoons was galloping along one of the shelves, in equipments and uniforms of modern cut. In short, it was evident that somebody had taken the shop and was about to renew the business.

ADAPTED FROM NATHANIEL HAWTHORNE

Mention all the details given. Why are they given in this order? What one word would describe the *general impression*

made upon a person who entered the shop? Would it be one or more of these: large, small, old-fashioned, shabby, clean, stuffy, dirty? What gives this impression?

What details mentioned by Hawthorne should you probably not see in a little shop to-day? Choose some shop that you know very well, and write a description of it. Before you begin to write the description, put down your general impression of the shop and the striking details that agree with that impression, in the order in which they will help to make a picture. Save something interesting until the end. Do you see why?

67

Will I should be used very rarely. This is because we already know what we wish and do not have to ask. The only correct use of it is in repeating a question. For instance, "Will you go to the matinee with me?" "Will I? Oh, I should like it very much!"

In all other cases *Shall I* must be used. *Shall we* is used exactly like *Shall I*.

In statements with *I shall* or *I will*, if we wish to state our *determination* or *promise* or *choice*, we should use *I will;* but if we wish only to say that we *are going* to do (or be) so and so, we should use *I shall*. "I will go to town to-morrow," and "I shall go to town to-morrow," are both correct, but they mean different things. "I will go," means "I am determined to go," or "I promise to go," or "I am willing to go"; and it should be easy to tell from the rest of the conversation which it means. "I shall go to town to-morrow," merely announces the going as a thing that will happen.

Never use *I will* unless you mean to express a *determination* or a *promise* or a *choice*.

We shall and *we will* are used exactly like *I shall* and *I will*.

Should and *would* are used in much the same way as *shall*

and *will*. Practice *shall* and *will*, and you will not have much trouble with *should* and *would*.

Learn these forms by heart:

Simple future in statements	*Simple future in questions*
1. I (or we) shall	Shall I (or we)?
2. You will	Shall you?
3. He (she, it, or they) will	Will he (she, it, or they)?

The following sentences are correct. In each sentence tell why *shall* or *will* is used and what it means:

1. Will you do it, or shall I?
2. Shall you be at home to-morrow evening?
3. Shall I need an umbrella?
4. I will do as you wish.
5. I shall be glad to see him again.
6. I shall have to work this evening.
7. I will work this evening if I may play now.
8. Shall I see you again before you leave?
9. You will fall if you are not careful.
10. We shall have a delightful visit.

68

Adverbs

As adjectives are used with nouns to tell *what kind of* thing or *which* thing is meant, so adverbs are used with verbs to tell *how*, or *when*, or *where*, or *how much* the action expressed by the verb is done.

1. A *cool*, *clear*, *babbling* brook runs by our door.
2. The brook babbles *softly*, *sweetly*, and *ceaselessly*.

In the first sentence, what is the subject? What words modify it? What part of speech do you call the subject? its modifiers? What words form the predicate?

In the second sentence, what is the subject? the predicate?

the verb? What words modify it? What do they tell about the act of *babbling?*

Adverbs also modify adjectives, as: These apples are *very* good; but the pears are *even* better.

They also modify other adverbs, as: She *hardly* ever speaks to me.

Adverbs like adjectives may often be compared. Those ending in *ly* are usually compared with *more* and *most*, as:

kindly	more kindly	most kindly
beautifully	more beautifully	most beautifully

Many adverbs, like adjectives, may be compared. Those ending in *ly* are usually compared with *more* and *most*, as:

soon	sooner	soonest
often	oftener	oftenest

Many adverbs are not compared at all, as: *almost, very, even, now, up, down, always,* and others.

A word which modifies a verb, an adjective, or an adverb, is called an adverb.

In the following sentences, find the adverbs and tell what word each modifies, and whether it tells *how*, or *when*, or *where*, or *how much:*

1. The tiger crept silently upon his prey.
2. The woman was soon ready.
3. It will soon be nine o'clock and school begins promptly.
4. Up and down he ran, swiftly, noisily, and angrily.
5. Come here, and tell me immediately.
6. Ask me now, or never speak of it again.
7. I heard to-day of a man who works rapidly and well.
8. The judge called the prisoner, and spoke rather kindly.
9. Often I think how we always laughed at him.
10. He seldom or never walks, and he used to walk daily.

69

Write a business letter on one of the following subjects:

1. Your school is going to act a play for the benefit of the Children's Hospital. Inquire about the hiring of a piano, telling the kind you wish.

2. The sale of tickets for the play has been so large that you need more chairs. Write to a furniture dealer, telling him how many chairs you will need and when, and ask if he has chairs to rent, and at what price.

70

THE DOLLS' DRESSMAKER

Explain each punctuation mark in the following sentences:

1. Jenny twisted her old friend aside to a brilliantly lighted shop window, and said, "Now look at them. That is all my work."

2. This referred to a dazzling semicircle of dolls in all the colors of the rainbow. They were dressed for walking, for driving, for horseback, for going to balls, for going to get married, for all the gay events of life.

3. "Pretty! pretty!" said the old man.

4. "'Pretty! pretty!' you say. So glad you like them," said she. "It is fun to make the great ladies try on my dresses."

5. "How do they try on?" asked Riah.

6. "'How do they try on?' Guess!" she exclaimed.

7. "Whenever there's a grand day in the park," she continued, "I squeeze among the crowd and look about me."

8. "If I see a great lady suitable for my business," she added, "I take particular notice of her. Then I run home and cut her out."

9. "Another day," she continued, "I come scudding back again to try on."

10. "There was Lady Belinda Whiterose," explained Miss Wren. "I made her do double duty in one night."

11. "When she came out of the carriage," she added, "I ran straight home and cut her out."

12. "Then back I came again," she continued, "and made her try on."

13. "That's Lady Belinda now," she said. "She is much too near the gaslight for a wax doll."

ADAPTED FROM CHARLES DICKENS

71

O CAPTAIN! MY CAPTAIN!

O Captain! my Captain! our fearful trip is done,
The ship has weathered every rack, the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;
But O heart! heart! heart!
Oh the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up; for you the flag is flung; for you the bugle trills,
For you bouquets and ribboned wreaths; for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning;
Here Captain! dear father!
This arm beneath your head!
It is some dream that on the deck
You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse nor will,
The ship is anchored safe and sound, its voyage closed and done,
From fearful trip the victor ship comes in with object won;
Exult, O shores, and ring, O bells!
But I, with mournful tread,
Walk the deck; my Captain lies,
Fallen cold and dead.

WALT WHITMAN

Who wrote the poem? Is this poet considered a great man? Do you think that when he wrote the poem, he was really sorrowful over the death of some man whom he knew and loved? What lines or words make you think so?

Have you any idea who the Captain was? What was the "fearful trip"? What had happened to the Captain? What makes the death of the Captain peculiarly sad?

Is the poem musical to read? What lines are particularly musical? Learn to say it so that you can bring out the strong feeling that makes it so beautiful.

72

Intransitive Verbs

1. Sally plays | all day long.
2. Her mother works | in the kitchen.
3. The boy ran | fast along the street.

Name the verb in each of these sentences. If we stop each sentence at the vertical line, does it still express a complete thought?

The modifiers after the vertical lines change the meaning, but are not needed to complete it.

Verbs which can stand alone as predicates, that is, verbs which are complete in themselves, are called *intransitive verbs.*

A verb, the meaning of which is complete in itself, is called an intransitive verb.

In the following sentences, name the verbs and their modifiers, and tell why each verb is intransitive:

1. The little girl danced and sang the livelong day.
2. The panther crouched, and sprang high in the air.
3. They went along the country road for many miles.
4. Many flowers were growing by the wayside.
5. My aunt sat in the rocking-chair.
6. Several expensive rugs lay on the floor.
7. Bats squeak and gibber in the night.
8. The sun shone hot that morning.
9. Hurry and come here.
10. The leaves on the trees rustled softly.

73

In explaining an action, be careful to tell each step in order. Try to make the person to whom you are explaining an action, understand it, step by step. Use the clearest and most exact words.

Find out by observing and asking questions how one of the following things is done. Then write an explanation:

1. How the streets are cleared after a big snowfall.
2. How a street is paved with blocks or with asphalt.
3. How ice is cut.
4. How a horse is harnessed.
5. How a sewing machine works.

74

What kind of boat is shown on page 79? What is it used for? How many sails has it? Is there much wind or little? What do you see in the background of the picture?

Is the boat going out or coming in? Is it empty or loaded? What tells you? What are the men in the small boat going to do?

What do you know about fishing boats and fishing? How often do the men go out? How long do they stay out at a time? What kinds of fish do they catch? How do they catch them?

Describe the picture: (1) the most important things, (2) the background. Then turn your description round, (1) giving the background, and (2) describing the two boats. Which way do you prefer the description? Why?

Have you ever read a book called *Captains Courageous?* Who wrote it? What is the story? What did you think of it?

75

Transitive Verbs

1. Tom hurt —
2. Bessie bought —
3. The cat has caught —
4. Philip broke —

Do these sentences mean anything? Are they complete? What is missing? Supply in each a word or words that will make it mean something.

What you have supplied, is the name of the person or thing *hurt, bought, caught,* or *broken.* The action expressed by each of these verbs is performed upon, or done to, some person or thing. Some of these verbs can be used differently, as: My tooth hurts. The rope broke. When so used, they do not express an action that is done to a person or thing, but are complete in themselves.

But verbs used as those above are require a noun or pronoun to complete their meaning. This noun, or pronoun,

A FISHING BOAT

which tells the person or thing affected by the action expressed by the verb, is called the *direct object* of the verb.

A noun or pronoun which completes a verb of action by naming the person or thing acted upon is called the direct object.

A verb that requires an object to complete its meaning is called a transitive verb.

In the following sentences, find all the intransitive verbs and write them in a column; find all the transitive verbs, and write them with their objects in another column:

1. The carpenter bought timber and built a house.
2. A cheerful fire blazed on the hearth.
3. It reddened the old wall.
4. He opened the front door, and they walked in.
5. The old soldier told many war stories.
6. The coachman cracked his whip, and they drove away.
7. One laughs while another weeps.
8. Their houses stood side by side.
9. The horses danced when the band played.
10. He held the match until its flame burned his fingers so that they smarted.

76

Can and May

If we ask some one, "*Can* you play the piano?" what we mean is, "*Are* you *able* to play the piano?" But when we ask: "*May* I play your piano?" we do not mean "*Am* I *able* to play your piano?" but "*Have* I *your permission* to play your piano?"

In deciding whether to use *may* or *can* in a sentence, think whether you are asking about the ability of the person or thing spoken of, or permission from some one else.

"Mother said I *might* (had her permission to) go to the circus if I *could* (was able to) finish my work in time."

Here *could* has the same meaning as *can*, and *might* the same meaning as *may*, except that they tell what was true in the past. If you understand the difference between *can* and *may*, you will have little trouble with *could* and *might*.

I. The following sentences are correct. Explain why in each case. Could *can* be used in any sentence which now has *may*, or *may* in any sentence which now has *can?* What would be the difference in meaning?

1. *May* I have a piece of cake? You *may*.
2. *May* I go downtown with you? No, you *may* not.
3. *May* I look at your book? You *may*.
4. *Could* you see well? I *could*.
5. *Can* he play checkers? He *can*.

II. Make five sentences using *may* or *might*, and five using *can* or *could*, and explain why each form is correct.

77

The Choice of Words

When there are several words that seem to tell your meaning almost equally well, choose the shortest and simplest and most familiar. It is only people who do not know how to speak or write, who think that long words sound well. So, usually, *begin* is better than *commence*, *try* is better than *attempt* or *endeavor*, *show* is better than *demonstrate*, *find* is better than *discover*, *die* is better than *expire*, and so on.

In the following quotation, notice how short, simple, and familiar all the words are. Can you find a single word that might be replaced by one still easier to understand?

And Elijah went up to the top of Carmel; and he cast himself upon the earth, and put his face between his

knees, and said to his servant, "Go up now, look toward the sea." And he went up, and looked, and said, "There is nothing." And he said, "Go again seven times."

And it came to pass at the seventh time, that he said, "Behold, there ariseth a little cloud out of the sea, like a man's hand." And he said, "Go up, say to Ahab, 'Prepare thy chariot, and get thee down, that the rain stop thee not.'" And it came to pass in the mean while, that the heaven was black with clouds and wind, and there was a great rain.

What are shorter words for *sufficient? garments? depart? conflagration? purchase? reside? assistance? supplication? abundance? recline?*

Write a brief account of something that has interested you lately, as, a visit, or something you have heard about or read in a newspaper or magazine. Finish it in about ten lines. Then read over your work, and wherever you think a shorter, simpler, more familiar word might be used, cross out what you have written and put it in.

78

Verbs

1. I *saw* a bird's nest.
2. I *looked at* the nest a long time.
3. I *heard* the robin.
4. I *listened to* the robin with pleasure.

In which of these sentences are the verbs transitive?

Can we *see* a thing? *hear* a thing? Can we *look* a thing? *listen* a thing?

Both *looked* and *listened* are complete in themselves. We look and listen without looking or listening any particular

thing. As soon as we use these words in connection with some particular thing, we must say look *at* and listen *to;* and then an object is needed to complete the meaning.

The little words *at* and *to*, which are sometimes used with intransitive verbs so that these may take an object, are called *prepositions*. Among other prepositions that are so used are *of, into, on, toward,* and *for*.

In the following sentences, name the transitive verbs, and the intransitive verbs used with prepositions and objects.

1. I glanced at the girl and liked her honest face.
2. I watched the rain and stared hard at one big puddle.
3. He waited for her half an hour.
4. Our dog always barks at strangers.
5. The army cheered the general, but a few jeered at him.
6. Tom laughed at the monkey's tricks, but I pitied him.
7. Come into the house and make a good fire.
8. The child grieved for her lost kitten until she grieved her mother.
9. I have often heard bad singing, but I have never heard of such singing as that.
10. Don't walk toward the fire, or the sparks may light on you.

79

Suppose that you have an aunt who is a teacher in another town or city, and that she wishes to know whether her class has been doing the same work that you have been doing in English this year.

Write her a long letter telling what you have studied and what you think about it. In this letter remember the rules you need for capital letters and punctuation, for writing letters, and for writing in general.

Address an envelope and enclose the letter.

80

Review

1. What is the subject of a sentence? What parts of speech are used as the subject? Give examples, underlining the subject.

2. What is the predicate of a sentence? What part of speech must the predicate always contain? Give an example, underlining the predicate.

3. What part of speech is used to modify the subject? Give an example, underlining the word or words that modify the subject.

4. What part of speech is used to modify the predicate? Give an example, underlining the modifier.

5. Which parts of speech may an adverb modify? Write sentences to illustrate each, underlining the adverb.

6. Explain the difference between a transitive and an intransitive verb, and give an example of each.

7. What is the object of a verb? With which kind of verb is it used? Give an example.

8. What part of speech may be used with an intransitive verb to take an object? Give an example.

9. How are adverbs compared?

10. Compare *soon, quickly, heavily.*

81

THE ROOM AT THE INN

The interior of the inn was *answerable* to the outside; indeed, I never saw any room much more to be admired than the *low* wainscoted parlor in which I spent the remainder of the evening. It was a short oblong in shape, save that the fireplace was built across one of the angles

so as to cut it partially off, and the opposite angle was similarly truncated by a *corner cupboard.* The wainscot was white, and there was a *Turkey carpet* on the floor, worn almost through in some places, but in others making a *good showing of blues and oranges, none the less harmonious for being somewhat faded.* The corner cupboard was *agreeable in design;* and there were put *the right things* upon the shelves — decanters and tumblers and *blue plates, and one red rose in a glass of water.* The furniture was *old-fashioned and stiff.* Everything was in keeping, down to the *ponderous leaden inkstand* on the round table. And you may fancy how pleasant it looked, *all flushed and flickered over* by *the light of a brisk, companionable fire,* and seen, in a *strange, tilted* sort of perspective, in the compartments of the old mirror above the chimney. As I sat reading in the great armchair, I kept looking around with *the tail of my eye* at the *quaint, bright* picture that was about me, and could not help some pleasure and a certain *childish pride* in forming part of it.

ROBERT LOUIS STEVENSON

Name all the details given about the room. Take each word or group of words in italics, and show how it is especially good in helping to make the picture, or in some other way.

Think of some room that you like very much; then write what you remember about its size, shape, the number of windows and doors, the chief colors in it, the fireplace, the furniture, curtains, pictures, and so on. Do not try to think of everything in the room, but only of the things that make you like it especially.

Describe this room to the class so vividly that it will seem to them almost as if they had seen it.

82

The Copula

1. Tom laughed.
2. Tom is a boy.
3. Tom is noisy.

Look at the verb *is* in the second and third sentences. Is it complete in itself? Can we *is* something as we can *hurt*, or *buy*, or *make* something? Suppose we say, "Tom — a boy," "Tom — noisy," the thought of the sentence is clear, even though it is incomplete. The verb *is* is used merely to *connect* the two parts of the sentence; and is called a *copula*.

What is the whole predicate of the second sentence? of the third? If we omit the verb from each, we have left in the second sentence the noun *boy*, with its modifier *a*, in the third the adjective *noisy*. Because they are a part of the predicate, *boy* is called a *predicate noun*, and *noisy* a *predicate adjective*.

The copula *is* completes its meaning with a *predicate noun*, or a *predicate adjective*, instead of with an object.

The verb be, *which merely connects its subject with its predicate noun or adjective, is called a* copula.

A noun or adjective used in the predicate to complete the meaning of a verb by modifying its subject or its object is called a predicate noun *or* adjective.

Besides the verb *to be*, there are a few others, such as *seem*, *look*, *feel*, *grow*, *appear*, *become*, which are used in much the same way. They are called *copulative verbs*.

In each of the following sentences, find the copula, and tell whether it is followed by a predicate noun, or a predicate adjective. Make a list of the copulative verbs used.

1. To-morrow will be Tuesday.
2. This apple is hard, but seems ripe.

3. My new dress looks pretty.
4. This shoe feels tight.
5. Little seeds may become big plants.
6. The days grow long in June.
7. The moon appeared red.
8. I soon got tired.
9. The fire is bright.
10. He trembled and turned pale.

83

Think of some true story that you have heard or read. As you think it over, keep in mind these points:

What really began it?
Where did it happen?
Who were the people who began it?
Does the scene change as the story goes on?
Do new people come into the story after the beginning?
Why does the story stop where it does?

Now tell the story, remembering:

1. Not to put in too much, but only the things that *belong* together.

2. Not to begin too soon, but only at the point where the person who listens will be *interested* at once.

3. Not to go on too long, but to stop when you come to the end of the things that belong together.

4. To describe your persons and places as you go along, in such a way as to make your listener *see* them if possible.

Few stories are told without some description, and descriptions are not often given unless there is some story attached to them.

Let the stories be told in class, and each criticized in regard to the four points mentioned above.

84

The Preposition and its Object

A noun or pronoun may be the object of a transitive verb, or of an intransitive verb with a preposition.

It may also be the object of a preposition alone:

1. Bessie came with her sister to our house.
2. You will find violets in the grass near the fence by the road.
3. This present is for you from me.

Name the prepositions in these sentences, and tell what noun or pronoun is used after each.

The noun or pronoun used after a preposition is called its object.

The object of a preposition may be used with or without modifiers.

The preposition and its object are used together to modify some other word in the sentence, as:

1. George went *with* (or *without*) me.
2. They came *before* (or *after*) the concert.
3. The cap *on* (or *under*) the chair is mine.
4. His horse is the best *in* the state.

A connecting word which forms with a noun or pronoun a group that modifies some other word in the sentence is called a preposition.

In the following sentences, name each preposition and its object, and tell what other word in the sentence it modifies:

1. As they walked along the street, they saw a man go into the old stone house.

2. Against the wall stood a ladder, and by the aid of this they climbed through the window.

3. The old man with the umbrella stood beside the fence, and talked with the little girl for ten minutes.

4. Toward sunset the ship got off the reef, but in another hour her bow was under water.

5. Up hill and down dale, across the river, through the wood, and along the road, the hunters galloped.

Write five sentences, using in each at least one preposition, and underline the preposition and its object.

85

Remember that *don't* means *do not* and *doesn't* means *does not;* that is, say:

I, you, we, they *don't;* but he, she, it *doesn't.*

The following verbs are often used incorrectly:

Present time	*Past time*	*Action completed*
eat	ate	eaten
bite	bit	bitten
write	wrote	written
drive	drove	driven
ride	rode	ridden
think	thought	thought
bring	brought	brought
buy	bought	bought
fight	fought	fought
catch	caught	caught

Write from dictation, filling in the right forms of the verbs from the first form of each as your teacher gives it:

Yesterday I *ate* a pomegranate. *Have* you ever *eaten* one? I *wrote* a letter. *Has* he *written* a letter? He *doesn't* remember. I *bit* my lip. Has she *bitten* her lip? We

drove to Belleville. *Have* you *driven* there? It *doesn't* pay. They *rode* home, and they *had* never *ridden* before. They *thought* it fun. I *have* always *thought* it fun. *Has* she *brought* the fruit and *bought* the sugar? It *doesn't* take much sugar. I *bought* a pound and *brought* out what we had. We *caught* two trout, and our cats *fought* over them. I *have* never *caught* a fish, and our cats *have* never *fought*. Father *doesn't eat* fish, and Mother *doesn't* like it, and I *don't* care for it. It *isn't* worth while to go fishing.

86

When boats with tall masts and smokestacks are going up a river, how do they get past the bridges?

Here is a kind of bridge that you may not know. It is called a *bascule* bridge, from the French word *bascule*, that means *seesaw*. To understand how it works, think how a boy places a board for a seesaw when he seesaws alone. How must he place the board to balance his weight?

Suppose that there are two boys, one on each side of a little brook, that each is sitting on the short end of a seesaw, and that the long parts of the two boards go out over the brook until they meet. When the weight of each long end just balances the weight of the boy at the short end, the boards will stay level; but with just a little push at each short end, the long ends will go up.

Keeping this explanation in mind, study the picture, and then tell how a bascule bridge works.

87

Suppose that the circus will be here next Tuesday, and that several schools are going to close the morning session at eleven o'clock, so that the children may see the parade. The principal of your school has not decided to close earlier than usual.

A BASCULE BRIDGE

Write a paper stating whether you think school should or should not close in order that you may see the parade, and give all the reasons why you think you are right. Do this so clearly and earnestly that when the principal reads your paper, he will be persuaded to follow your advice.

88

Number in Verbs

The verb often changes its form when the number or the person of the subject changes. Thus we say:

I *am* (first person); you *are* (second person); he *is* (third person); we, you, they *are* (plural).

Most verbs, however, that tell of an action in the present, keep the same form except when the subject is in the third person singular. Thus we say:

I, you, we, they *go;* but
he, she, it *goes.*

As nouns are almost always in the third person, we have:

The bird (singular) flies (singular); and
Birds (plural) fly (plural).

Remember that *s*, usually the sign of the plural in nouns, is the sign of the *third person singular* in verbs.

Always make your verb singular if its subject is singular, and plural if its subject is plural. This is called the *agreement* of the verb with its subject.

In the following sentences, name each subject. Tell whether it is singular or plural; then name each verb that agrees with it. Afterward change each subject and verb from singular to plural or from plural to singular.

THE SNOWSTORM

There is snow in the cold gray morning sky, and through the frosted window panes I love to watch the beginning of the storm. A few feathery flakes are scattered through the air

and hover downward with uncertain flight, now almost alighting on the earth, now whirled again on high. The two or three people on the sidewalks have a blue-nosed, frosty look of courage. They evidently expect a comfortless and blustering day. As yet, there is barely a rimelike hoarfrost over the brown surface of the street; the withered grass of the grass-plat can still be seen; and the slate roofs of the houses begin to look gray instead of black.

Gradually and silently the snow has fallen. The roofs of the houses are all white, save where the eddying wind has kept them bare at the bleak corners. See how the riotous gust fights with the descending snow! Sometimes the entire view is obscured; then again we have a distinct but transient glimpse of the tall steeple; and now the dense wreaths sweep between. On the window sill there is a layer of snow half way up the lowest pane of glass. Along the street are two or three spots of uncovered earth, where the gust has whirled away the snow. A solitary passenger plunges along, now mid-leg deep across a drift, now over the bare ground, while his cloak is swollen with the wind. The jingling of bells announces the passage of a sleigh.

Evening begins to deepen over the comfortless scene, the firelight gradually brightens, and throws flickering shadows upon the walls and ceiling of the chamber; but still the storm rages and rattles against the windows. I see a flock of snow-birds skimming lightly from drift to drift, making themselves the playmates of the storm.

ADAPTED FROM NATHANIEL HAWTHORNE

89

Suppose that your uncle has written to ask you what you should like to do when you leave school.

Write an answer to such a letter in this way:

1. If you have already made up your mind, write a

description of the kind of work that you would like, and give several good reasons why you think you would like it.

2. If you do not know clearly what you wish to do, make a list of several kinds of work, giving reasons for and against each.

90

Fill the blanks in the following sentences with the correct forms of *shall* or *will*, and divide the story into paragraphs:

"Now," said Locksley, "I —— crave your Grace's pardon to plant such a mark as is used in the North country, and every brave yeoman —— take his turn at it." Locksley returned almost instantly with a rod, a willow wand scarcely thicker than a man's thumb; and walking to the other end of the lists, stuck it upright in the ground. "Any man that hits that rod at five score yards," said Locksley, "—— be called an archer fit to bear his bow and quiver before a king." "None," said Hubert, "ever shot at such a mark in his life, and neither —— I." "Locksley," said Prince John, "shoot; but if you hit such a mark, I —— say you are the first man ever did so. However it be, you —— not crow over us without some proof of skill." "As Hubert says," answered Locksley, "no one can do more than his best, so I —— do mine." So saying, he took aim, and the people awaited the event in breathless silence. The archer upheld their opinion of his skill. His arrow split the willow rod against which it was aimed. Loud shouts arose from the people. "We —— make these nobles fifty," cried Prince John, "if you —— take service with us as a yeoman of our bodyguard." "Pardon me, noble Prince," said Locksley, "but I vow that if ever I take service, it —— be with your royal brother, King Richard."

ADAPTED FROM SIR WALTER SCOTT

91

I WANDERED LONELY AS A CLOUD

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced, but they
Outdid the sparkling waves in glee:
A poet could not but be gay
In such a jocund company:
I gazed, and gazed, but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude:
And then my heart with pleasure fills,
And dances with the daffodils.

WILLIAM WORDSWORTH

One of the pleasures which all of us feel is that of calling to memory beautiful things we have seen and happy hours we

have spent. Often we recall the same one again and again. This poem is about a beautiful bank of daffodils growing beside a lake and the happiness the poet felt in later years whenever he thought of them.

How did the poet feel before he saw the flowers? Does a single cloud floating high in the sky seem lonely? What is the milky way? Do the thousands of stars in the sky help you to feel how many and how beautiful the daffodils were? Have you ever seen a field of flowers or tall grass sparkling and dancing in the breeze? What does the poet mean when he says he "little thought what wealth the show had brought"? When did he realize this wealth? When you remember beautiful things, do the shape and color of them come to you almost as if you had them before your eyes? This is what is meant by "that inward eye that is the bliss of solitude."

Learn the poem.

92

Tense

All verbs tell about something that is, or happens *now*, at the *present* time, or that was or happened in *past* time, or that will be or will happen in *future* time. In order to make us know clearly whether the verb is telling about present, past, or future time, its form is changed, either by spelling the verb itself differently, or by using with it help-words or *auxiliaries*, which are also verbs. The changes made to show the time of the action are called changes in *tense*. So, in addition to *number* and *person*, verbs have *tense*.

The three chief tenses are *present*, *past*, and *future*.

The present tense of the verb, as we learned in Lesson 88, keeps the same form throughout, except in the third person singular, where it adds *s* or *es*.

The future tense is always made by using the auxiliaries *shall* and *will*.

Study the following verbs to see how they are changed in each tense:

Present tense		*Past tense*	*Future tense*
I learn	*he learns*	I learned	I shall learn
I live	*he lives*	I lived	I shall live
I ride	*he rides*	I rode	I shall ride
I go	*he goes*	I went	I shall go

The past is made differently for each of these four verbs. A great many verbs, like *learn* and *live*, simply add *ed* or *d* to the present; others, like *ride*, change their spelling entirely; a few, like *go*, use another word to show the change of tense.

Name the tense and the auxiliary, where there is one, of each verb in the following sentences:

1. Shall you go to town to-morrow?
2. Mabel went with me.
3. I have gone three times this week.
4. Has Harry gone to school?
5. No, he has not gone.

In the following sentences, supply the proper form and tense of the verb for each blank:

see 6. — you — the comet yet?
drive 7. I — to market last Thursday.
go 8. The farmer — to market every Monday.
study 9. We — — history next year.
visit 10. I — — my aunt to-morrow.

93

Explain one of the following proverbs. Tell what it means, and give one or more examples of cases in which it has proved true. Before you begin, make notes on your paper of what you are going to say:

1. A bird in the hand is worth two in the bush.

2. Birds of a feather flock together.
3. A rolling stone gathers no moss.
4. All is not gold that glitters.

94

Conjunctions

1. Tom came *with* George.
2. Tom *and* George came together.

Explain how *with* is used in the first sentence.

In the second sentence, *and* merely connects the two nouns.

1. Father and Mother will meet my train.
2. Father or Mother will meet my train.

What one word is different in these two sentences? What difference does it make in the meaning?

Suppose the sentence read, "Father — Mother will meet my train," would the meaning be clear? What is lacking between *Father* and *Mother?* Then *and* and *or* are connecting words. Other words besides nouns may be connected, as in the following sentences:

3. White *and* yellow lilies grow in our garden.
4. Come quickly *or* never.
5. The book is *either* on the chair *or* on the table.
6. The raindrops pattered *and* danced on the street.
7. The lightning flashed *and* the thunder roared.
8. *If* it does not rain, we shall have dinner in the park.
9. *Though* it is hard, I will do it.
10. I shall be happy *while* I can.

In these sentences, what words or groups of words are connected?

A word that connects a word or a group of words with another of the same class is called a conjunction.

In the following sentences, name all the conjunctions and the words or groups of words connected by them:

1. All good and great men are simple.
2. He bade them go quickly but silently.
3. It rained and hailed, but there was no wind.
4. Although it was winter, we had no snow.
5. If one likes a study, it is not so hard.
6. Either the blue or the gray hat is for Mary.
7. I shall go whether you go or not.
8. Both the king and the queen will be present.
9. Neither mother nor father will be there.
10. There is still time; but I must hurry.

95

Write an account of some camping trip or scouting trip that you have made. If you have never made either, write an account of a camping trip you would like to make.

96

Interjections

Oh, here come John and his little brother down the street!

This sentence contains all the parts of speech. Omitting the first word, tell what part of speech each is, and how it is used. How many are there altogether?

The first word is used in a different way from any of the others. What does the sentence as a whole express?

There are a few words, such as *O*, *oh*, and *ah*, which are used with exclamatory sentences to emphasize the surprise, joy, sorrow, or whatever other feeling is expressed by the sentence.

Oh and *ah* are used to modify the sentence as a whole, as in the example given above.

O is used before a noun or pronoun that is a vocative, for the sake of emphasis, as:

"O Lord, we beseech thee."
"O my people, they cause thee to err."
"O ye of little faith."

A word used to express sudden or strong feeling is called an interjection.

Use the spelling *O* with vocatives, and *oh* in all other cases.

In the following sentences, tell what part of speech each word is and what you know about its form and use:

He had now entered the skirts of the village. A troop of strange children ran at his heels. Oh, how they hooted after him and pointed at his gray beard! The dogs, too, barked at him as he passed. The very village was altered; it was larger and more populous. There were rows of houses which he had never seen before.

ADAPTED FROM WASHINGTON IRVING

97

Remember that the word *learn* does not mean *teach.*

Remember that *drowned* has only two *d's* in it, one at the beginning and one at the end.

The following verbs are often used incorrectly:

Present tense	*Past tense*	*Action completed*
run	ran	run
come	came	come
burst	burst	burst
drown	drowned	drowned
freeze	froze	frozen
tear	tore	torn
shine	shone	shone

Write from dictation, filling in the right forms of the verbs from the first form of each as your teacher gives it:

First the water *froze*, then the main *burst*, and we feared we should all be *drowned*. The men *ran* for help, which *came* none too soon. They *tore* up the next street, and when they had *torn* it up, they found the pipe there had *burst* too. Another man who had *come* from the water-works and had *run* all the way said he would *teach* us what to do. We *learned* afterward that one man had been *frozen* and another *drowned* and another nearly had his leg *torn* off. The water *shone* like silver down the street.

98

Write a letter answering one of the following advertisements. Remember that your letter must be properly placed, well written, correctly spelled, and clearly expressed, if you hope to get a position:

OFFICE BOY — must be graduate of grammar school or through sixth grade and live with parents. Address J–137, Journal Office.

BRIGHT BOY who can read and write. $3.00 per week. Call with certificate. Stevens & Co., 472 Potter Ave.

BOY in broker's office; grammar school graduate preferred. Address P.O. Box 277.

BOY WANTED, about 12 or 13 years old, to work a few hours each day, night and morning; grammar school boy preferred. Address Z–326, Journal Office.

A VERY INTELLIGENT BOY who seeks more for advancement than for wages; position in a private family. Address 145 Branch Ave.

McDOWELL DRESSMAKING AND DESIGNING SCHOOL — Girls to learn dressmaking; pupils make own dresses while learning. Address 742 Westminster Street.

WANTED — A good, bright girl to help a demonstrator serve coffee; must be quick; steady position to the right party. Address, stating qualifications and salary expected to start, F–11, Journal Office.

GRAMMAR SCHOOL GIRL for office work; must live in North End district. P.O. Box 1331.

GIRLS ANYWHERE can earn a good steady pay weekly, writing letters for us at home; send self-addressed envelope for forms and full instructions; Royal News Co., Delaware City, Del.

Or, if you prefer, look at the *Wanted — Male Help* and *Wanted — Female Help* columns in some newspaper. Cut out several advertisements that you would like to answer, and write a letter of application for one of the positions.

99

Review

1. When should you use *shall* and when *will?*

2. What is the difference in meaning between *may* and *can?*

3. What is a conjunction? Name two conjunctions, and use each in a sentence.

4. Why do verbs have tense? Write three sentences, giving examples of the three tenses that you know.

5. What is an interjection? What may it modify?

6. When should you use *O*, and when *oh?*

7. What is the difference between a transitive verb and an intransitive verb? Give an example of each.

8. Write two sentences, using the same verb, making it transitive in the one and intransitive in the other.

9. What is a copula? Name three copulative verbs.

10. What is a predicate noun? A predicate adjective?

100

Patriotic Exercises

NOTE — Devote the time to patriotic exercises centering around "The Name of Old Glory," which should be memorized by all the class.

THE NAME OF OLD GLORY

Old Glory! say, who,
By the ships and the crew,
And the long, blended ranks of the gray and the blue, —
Who gave you, Old Glory, the name that you bear
With such pride everywhere,
As you cast yourself free to the rapturous air
And leap out full-length, as we're wanting you to? —
Who gave you that name, with the ring of the same,
And the honor and fame so becoming to you? —
Your stripes stroked in ripples of white and of red,
With your stars at their glittering best overhead —

By day or by night
Their delightfulest light
Laughing down from their little square heaven of blue! —
Who gave you the name of Old Glory? — say, who —
Who gave you the name of Old Glory?

The old banner lifted, and faltering then
In vague lisps and whispers fell silent again.

Old Glory, — speak out! — we are asking about
How you happened to "favor" a name, so to say,
That sounds so familiar and careless and gay
As we cheer it and shout in our wild breezy way —
We — the *crowd*, every man of us, calling you that —
We — Tom, Dick, and Harry — each swinging his hat
And hurrahing "Old Glory!" like you were our kin,
When — *Lord!* — we all know we're as common as sin!
And yet it just seems like you *humor* us all
And waft us your thanks, as we hail you and fall
Into line, with you over us, waving us on
Where our glorified, sanctified betters have gone. —
And this is the reason we're wanting to know —
(And we're wanting it *so!* —
Where our own fathers went, we are willing to go.) —
Who gave you the name of Old Glory — Oho! —
Who gave you the name of Old Glory?

The old flag unfurled with a billowy thrill
For an instant, then wistfully sighed and was still.

Old Glory: the story we're wanting to hear
Is what the plain facts of your christening were, —
For your name — just to hear it,
Repeat it, and cheer it, 's a tang to the spirit
As salt as a tear; —
And seeing you fly, and the boys marching by,

There's a shout in the throat and a blur in the eye
And an aching to live for you always — or die,
If, dying, we still keep you waving on high.
And so, by our love
For you, floating above,
And the scars of all wars and the sorrows thereof,
Who gave you the name of Old Glory, and why
Are we thrilled at the name of Old Glory?

Then the old banner leaped, like a sail in the blast,
And fluttered an audible answer at last. —

And it spake, with a shake of the voice, and it said: —
By the driven snow-white and the living blood-red
Of my bars, and their heaven of stars overhead —
By the symbol conjoined of them all, skyward cast,
As I float from the steeple, or flap at the mast,
Or droop o'er the sod where the long grasses nod, —
My name is as old as the glory of God.
. . . So I came by the name of Old Glory.

JAMES WHITCOMB RILEY

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Additional Material

Alexander-Blake, Graded Poetry; Sixth Year
Bostock, F. C., Training of Wild Animals
Burt, M. E., Prose Every Child Should Know
Hill, C. F., Fighting Fire
Kipling, Rudyard, Captains Courageous
Lamb, Charles and Mary, Tales from Shakespeare
Page, Thomas N., Santa Claus' Partner
Palgrave, F. T., Children's Treasury of English Song
Parkman, Francis, The Oregon Trail
" " The Conspiracy of Pontiac
Roosevelt and Lodge, Hero Tales from American History
Scollard, Clinton, Ballads of American Bravery
Scott, Sir Walter, The Talisman
Stevenson, R. L., Kidnapped
Twain, Mark, Prince and Pauper

Section II

COMPOSITION

1

The Study of Composition

[*To be used as the basis of a talk by the teacher*]

Nearly every one likes to talk, but most people dislike writing anything, even letters. But a letter is merely talk on paper addressed to some particular person, and all other writing, even when it is printed in books, is nothing more than talk on paper addressed to a much larger number of people than a letter can reach.

The people whom we like to have talk or write to us, are those who have thoughts to express and have learned to express them correctly and in the way most natural to themselves. As no two persons are alike, or see things or think about them in exactly the same way, the more people there are who can tell their experiences and thoughts about the world, the more interesting the world is made for us all.

An uneducated person often has something to say, something that he has seen or thought for himself, but does not know how to say it. Again, the only subjects that he can talk about are the things and people round about him; he has not learned to be widely interested in all sorts of things that concern all sorts of people. And again, he is sometimes shy and awkward with strangers because he is not sure that he is speaking good English. In writing, he does

not know much about paragraphs or sentences, punctuation, capitals, or even spelling; and so even a short letter is often a difficult piece of work for him.

We study composition, both oral and written, in order to get rid of these hindrances to ease of speech. When we go to school, we first study writing and spelling until both become gradually much easier; then we study how to use punctuation marks and capitals, how to indent paragraphs, what forms to use for letters, and how to avoid many common errors of speech. At the same time we begin to learn how to say well what we have to say.

This year we shall study especially how to see what is about us in the world, how to think, and how to express easily and well everything that comes into our minds. In this way we shall make life more interesting to ourselves and ourselves more interesting and useful to other people.

2

Review of Punctuation and Capitals

Write a brief account of some person you know who is an interesting talker, but who cannot write well. Describe him and tell why his talk is interesting. Do you think he might have learned to write well?

Turn to the rules for punctuation and capitals, page 440. Read the rules and correct what you have written if it needs correction.

3

The Paragraph

What difficulties do uneducated people often find in speaking and writing?

How does the study of English and of composition help us to get over these difficulties?

What is a paragraph? How is the beginning of a paragraph shown in print or writing? How is it shown in speech?

In a composition a small group of sentences that belong together is called a paragraph.

Indent the first line of each paragraph.

The only way to make sure that we have just the right sentences in each paragraph, all that belong in it and none that do not, is to stop and ask ourselves, before we write each paragraph, what part of the whole subject is to be included in this paragraph. After we have had much practice in this, we shall write paragraphs almost as naturally as we divide our speech by pausing a little before each new division of the thought.

Let us begin paragraph practice by dividing different subjects.

If we were telling what we did each day of a particular week, how many paragraphs would it be natural to use?

If we were describing our meals each day, how many paragraphs would it be natural to use?

If we were describing the climate of our home, how many would be needed?

How many would be needed if we were describing a view from a hilltop? a view where two roads meet?

If we were describing a group of houses, what different parts might be named? Then how many paragraphs would there be? If we were describing a room? a chair? a strange animal? a person? a family? the outside of a house?

WRITTEN EXERCISE

Choose one of the following subjects and make a numbered list of the subjects of the paragraphs that you would use in writing about it:

1. Your own home.
2. Some pet animal that you know.
3. A dress that you like.
4. A flower that you have seen lately.

4

Paragraph Practice

1. What is a paragraph?

2. How is the beginning of a new paragraph shown in speech? in writing?

3. How can you tell how many paragraphs to make in your composition?

4. Be ready to read and criticize your own list of paragraphs made in the last lesson.

5. Make a different plan of treatment of the same subject, and note how differently it should be paragraphed. For instance, in Lesson 3, you were asked to tell what was done on each day of a particular week, and you had one paragraph for each day. But you might have told the same things by putting in one paragraph what you usually did in the morning, in another what you usually did in the afternoon, and in a third, what you usually did in the evening; and then if there were any special things that you did, you might devote a paragraph to them.

5

The Colon

He said to them, "This is the way it happened."

When the words that introduce a quotation stand before the quotation itself, what punctuation mark separates them from the quotation?

When we are quoting a passage that consists of a number of sentences, and the introductory words come first, use after them, instead of a comma, a *colon* (:), thus:

> He said to them: "This is the way it happened. We met the bear near Taylor's cabin. He made for us, and Taylor ran. I had no gun, so I climbed a tree. When he stood up and pawed at me, I dropped my lasso over his head."

Observe that the colon may be used after the introductory words only when they stand before the entire quotation, but not when these words break the quotation, as in the following passage:

"This is the way it happened," he said to them. "We met the bear," etc.

Here a comma is needed before the introductory words, and a period after them.

Another use of the colon is to introduce a list of items. This use is shown in the Written Exercise of Lesson 3.

It is likewise used in a sentence before several parts that state a series of facts or items, as:

He told them to do three things: (1) to sleep in the fresh air; (2) to walk two miles every day; (3) to live chiefly on milk and eggs.

EXERCISE

Punctuate orally sentences 1 to 5:

1. They asked the following questions Where are you going Why have you come away

2. I chose these books for Kate's birthday present
   Scott's *Ivanhoe*
   Dickens's *Bleak House*
   Keats's *Poems*

3. I read the following directions Take a teaspoonful in water three times a day Shake well before using

4. She saw three dresses that she liked a blue serge a gray silk and a black voile

5. There is an old proverb that discontented people are always forgetting namely It's an ill wind that blows nobody good

6. Write a sentence similar to 1, giving answers to the questions.

7. Make a list of six items, punctuating it correctly.

8. Write directions similar to 3, punctuating correctly.

9. Write a sentence similar to 4.

10. Write another proverb, introducing it somewhat as is done in 5.

11. Name three uses of the colon.

6

The Use of the Dictionary

How do we look up a word in the dictionary?

Suppose we have the word *citizen* to look up. What letter do we turn to first? When we find that letter, what do we look for next? Then what? How long do we continue this? Tell in a few words exactly how the words in the dictionary are arranged.

When we find the word *citizen*, what is given in parenthesis just after it? What does the letter *n*, which stands next, mean? A little further down the page we see the same word with the letter *a* after it. What does that mean? What would *v* after a word mean? *pron.*? *adv.*? *prep.*? *conj.*? *interj.*?

Then what is given between brackets? When we read this, we see that the word *citizen* is made from the word *city*. Then we notice the number 1, and at the beginning of other paragraphs, other numbers. What do these mean?

When a word is used with several different meanings, we must learn to distinguish carefully among them. We should not stop when we have read the definitions, but should study carefully the sentences which are given to show how the word is used.

In the best modern dictionaries, such as the Oxford, the New International Webster, the Century, and the Standard, we can find brief information about proper nouns as well as common, and about signs that are used in printing and elsewhere. Sometimes these are given in a separate list. Sometimes they are distributed among the other words. Look at the table of contents of the dictionary and see whether such lists are given separately.

WRITTEN EXERCISE

Look up in the dictionary the following words, and make brief, clear notes of (1) the origin of each word; (2) its different meanings, quoting, if possible, one sentence under each:

astonish, cynic, bedlam, tawdry, barbarous.

7

Paragraph Practice

SOME RUSSIAN CHILDREN AND THEIR MOTHER

Madame Oblonsky had been busy for several days arranging what the children should wear. *At last* their dresses were all clean and in order, with new flutings and flounces, new buttons and knots of ribbon. *Only* Tania's frock, which had been altered by the English governess, was spoiled. *But* it occurred to the old nurse that a little cape might be made to cover the seams which were in the wrong places, and the sleeves which had been cut too short. *Finally* it was ready to wear but it almost led to a quarrel with the governess.

About ten o'clock they drove to church with their mother. *On the whole,* the children behaved well. Alosha, *to be sure,* kept turning round, and trying to look at the tails of his little coat. *But* Tania behaved like a grown-up lady, and looked after the younger ones. *Of these,* Lili was fascinating in her wonder at everything she saw.

At home again, everything went well till at lunch Grisha began to whistle. *So* the governess sent him away without any tart. *Then* Grisha began to cry, saying that Nikolinka had whistled too, but they did not punish him, and that he was not crying about the tart, but because he had been treated unfairly. *Because of this,* his mother decided to pardon him.

As she went across the hall to get him, she saw the little fellow sitting in the bay window. *Near* him stood Tania with a plate. She had pretended that she wanted some dessert for her dolls, and had asked the governess to let her take her tart to the nursery. *Instead of this,* she was now sharing it with her brother Grisha, who, still sobbing, was eating it and saying in the midst of his tears: "Take some too. We will eat to... together."

When they saw their mother, they were frightened until they saw the expression of her face. *Then* they laughed, and with their mouths still full of tart, they ran toward her, their shining faces all stained with tears and jam.

"Tania! Grisha! My new white gown!" she cried.

After lunch, they all put on their old clothes and went out to gather mushrooms, and to bathe in the river.

It was hard to keep so many children from mischief. Quite as *hard* too it was, not to mix up all the stockings, shoes, and trousers belonging to so many little legs. *Still*, Madame Oblonsky was never happier than when untying, unbuttoning, and tying, and buttoning again. To fit the stockings upon the plump little legs, to dip the youngest children into the water herself, and to hear their cries, half joyful, half terrified, and to see the laughing faces of these cherubim-chicks of hers, — was a perfect delight to her.

ADAPTED FROM TOLSTOY

How many paragraphs are there in this story? Tell the subject of each paragraph.

Take each paragraph in turn, and look to see whether every sentence in that paragraph is about the subject of the paragraph.

B

The Semicolon

There is also a punctuation mark called a *semicolon* (;), made by writing a period above a comma.

The semicolon marks a pause longer than that shown by the comma, but not so long as that of the period. Its chief use is to combine into a long sentence several short sentences that might be used independently, as:

1. I watered my roses. I gathered a basketful of them. I sent them to the city hospital.

2. I watered my roses; I gathered a basketful of them; and I sent them to the city hospital.

In the same way a semicolon is used after the words that break a quotation into two sentences that might be independent, as:

"I watered my roses," she said; "I gathered a basketful of them; and I sent them to the city hospital."

ORAL EXERCISE

1. In "The Pied Piper of Hamelin," pages 129–134, explain each use of the semicolon.

2. In your last reading lesson, explain each use of the semicolon.

9

Parentheses and the Like

It sometimes happens that we wish to put into a sentence something which is not a necessary part of it. For instance, in the lines:

> Abou Ben Adhem (may his tribe increase!)
> Awoke one night from a deep dream of peace.

the wish is really not a part of the sentence, and so we write it in *parenthesis*, that is, between parenthesis marks ( ).

Instead of using these marks, we may use two dashes — to show the same thing, as:

> O father! — if you let me call you so —
> I never came a-begging for myself.

Instead of two dashes, two commas are often used. Thus we may write:

> Perhaps it was a joke, but — *look you* — I didn't see it; or
> Perhaps it was a joke, but, *look you*, I didn't see it; or
> Perhaps it was a joke, but (*look you*) I didn't see it.

Brackets [ ] are used generally to enclose words that have been omitted or are added to the text because it is thought to be incomplete, as:

> He said he was ready [to go].

ORAL EXERCISE

1. In "The Pied Piper of Hamelin," (pp. 129–134), find all the marks of parenthesis, and tell why they are used.

2. Point out any uses of these marks that you have come upon in your lessons lately.

10

The Use of the Index

Turn to the back of this book. What is the last thing in the book? What is an index? What is the use of it? How do we use it? How should we go to work to make an index for a book?

When we go to the library to get a book, we use another kind of index. What is it called?

Usually a library has two kinds of catalogues: one that gives the authors' names and one that gives the titles of books. Sometimes there is also a subject index, which puts together all the books that are about one subject. When we look for a book under the author's name, we shall find that the surnames are arranged alphabetically and the given names are written after them. When we look under the title, we shall find that the first important word (omitting such words as *a, an, the, his*, etc.) stands in alphabetical order.

ORAL EXERCISE

Turn to the index of this book and look up the subjects that your teacher gives you for review.

Do the same with your geography; your history.

How does looking up a topic in an index differ from looking up a definition in the dictionary?

11

Informal Letters

Does the person to whom we are writing a social or friendly letter make much difference in what we say? Suppose you were away in the country during vacation and were writing home, what should you write about to your mother? to a younger sister? to your chum? What should guide us in choosing subjects about which to write?

WRITTEN EXERCISE

If you were away from home during your last vacation, write such a letter as you might have written to one of your family at that time. If you were not away from home, write a letter to some classmate or friend, telling how you spent your summer.

12

The Dash

A single dash is used to break the thought of a sentence in several ways:

1. When the speaker is interrupted by some one else, or interrupts himself.

"An Indian seldom sleeps in war, and" — "Listen!" said Duncan. "You hear the noise I mean!"

2. When the sentence is left unfinished.

"I thought I heard it again!" said Duncan, "or was it the rustling of the leaves in the" — he paused to listen.

3. When the sentence is begun in one way, and by a sudden change of thought, ended in another.

Mrs. Jones told me — no, I rather think it was her daughter.

4. When the speaker pauses for emphasis before a word.

I am sorry to say that this is — false!

5. When one or more words are omitted.

As for his behavior — shocking!

6. When a series of words or groups of words is very long, a dash may be placed after the series and the sentence continued with or without an expression summing up the series.

See "The Pied Piper of Hamelin," page 133, line 117.

There are other uses of the dash which are practiced by good writers; but as a rule it is well not to use the dash if any other punctuation mark will do.

A line of dots ..... or asterisks is used to show that a number of words have been omitted. See "The Pied Piper of Hamelin," page 135, line 157. How many lines have been omitted?

EXERCISE

Explain the dashes in "The Pied Piper of Hamelin" and "The Saving of Bulbo."

13

The Paragraph in Conversation

In writing conversation, begin a new paragraph every time the speaker changes.

In "The Saving of Bulbo," tell why each new paragraph begins where it does. Then write the story in your own words.

Remember the rule for paragraphs in writing conversation.

THE SAVING OF BULBO

[The king has given orders to Captain Hedzoff to hang Prince Giglio, with whom he is offended, and Hedzoff has made the mistake of taking Bulbo, who is about to be hanged when this part of the story begins.]

"You told me to hang the Prince, and I took the ugly one," said Hedzoff.

The King, for reply, flung the plate of sausages at Hedzoff's head.

The Princess cried out, "Hee, karee, karee!" and fell down in a fainting fit.

"Turn the faucet of the urn upon her Royal Highness," said the King. The boiling water gradually revived her.

His Majesty looked at his watch, compared it with the clock in the parlor, and with that of the church in the square opposite; then he wound it up; then he looked at it again.

"It's an awkward mistake," said the King, "and upon my word, Hedzoff, I have the greatest mind to have you hanged too."

"Sire, I did but my duty. A soldier has but his orders."

"A hundred thousand plagues upon you! Can't you see that

while you are talking, my Bulbo is being hanged? Write the reprieve and let me run with it," cried the Princess. She got a sheet of paper and pen and ink and laid them before the King.

"Where are my spectacles? Angelica, go up to my bedroom. Look under my pillow, not your mamma's. There you'll see my keys. Bring them down to me and — Well, well, what impetuous things these girls are!" Angelica was gone before he had finished.

"Now, love," said he, "you must go all the way back for my spectacles. If you had but heard me out — Be hanged to her! There she is off again!"

At last the King signed his name to a reprieve, and Angelica ran and ran and ran and ran until she came to the execution place and saw Bulbo laying his head on the block. "Reprieve!" screamed the Princess.

Up the scaffold stairs she sprang with the agility of a lighter of lamps, and flinging herself into Bulbo's arms she cried out, "O my prince, thine Angelica has been in time to save thy precious existence, sweet rosebud; to prevent thy being nipped in thy young bloom!"

"Well, well, I suppose we must be married," said Bulbo. "Doctor, you came to read the funeral service. Read the marriage service instead."

So married they were, and I am sure for my part I trust they will be happy.

ADAPTED FROM THACKERAY'S *The Rose and the Ring*

14

Paragraph and Punctuation Practice

What is the rule for paragraphing a conversation?

Compare what you wrote in Lesson 13 with the book, and see how far your paragraphs agree. Where they are different, be sure that you have a good reason for your paragraphing or change it.

Make sure, at the same time, that your punctuation marks, especially quotation marks and capitals, are used correctly.

15

Paragraphing

Suppose you were going to write in a letter an account of a week's visit somewhere, how many paragraphs might you well have? Let us make up orally what might be in the letter. What two things must we first decide?

Suppose the visit is at a farmhouse near a lake. Decide first to whom the letter shall be written. Suggest what might go into the paragraph describing Monday. Make up a paragraph for each of the other days.

Suppose you did a great many things on Monday, and suppose on Tuesday it rained and you stayed indoors and read a book all day, would you still make a paragraph for each day, or how would you make your paragraphs?

Suppose on Monday you walked, rowed, swam, and went to a church supper, how many paragraphs would you make for Monday and Tuesday?

Now imagine what you did on the other five days and tell how many paragraphs you would give to each.

Suppose that you are writing a description of your neighbors, the Horn family, which consists of father, mother, son, and daughter, how many paragraphs would you make?

WRITTEN EXERCISE

Write two paragraphs comparing two things. Choose from among the following subjects:

1. A squirrel and a rabbit.
2. A chisel and a screwdriver.
3. A gimlet and a corkscrew.
4. Two hats.
5. The appearance of two people that you know.

16

The Order of Sentences

Study the order of the sentences in the following paragraphs. Try changing the order of any two sentences and see what happens:

1. *So* Geraint went forward; and the hoary-headed man preceded him into the hall. In the hall he dismounted, and he left there his horse. *Then* he went on to the upper chamber with the hoary-headed man. *There* in the chamber he beheld an old, decrepit woman sitting on a cushion, with old, tattered garments of satin upon her; and it seemed to him that he had never seen a woman fairer than she must have been when in the fullness of youth. *Beside* her was a maiden, upon whom were a dress and a veil that were old and beginning to be worn out. *Truly* he never saw a woman of more comeliness and grace and beauty than she.

2. *Before* I begin to talk to you about the sizes and shapes of things, I am going to ask you to forget that you have ever lived until this moment. *It is not that* I am going to tell you anything new that you did not know before. *Indeed* I am merely going to remind you of a lot of things that you have known familiarly for years. *Only* I want you to observe them quite freshly over again, as if you had not seen them before.

In a good paragraph each sentence has its own place, following another in some definite order. In a story the most natural order is that of the *time* in which things happen, as in paragraph 1. In a description the order may vary because we may start from different points, but we generally speak of things according to their *place*, in such a way as to make some one else see in his mind what we have seen with our eyes.

ORAL EXERCISE

Take the papers you wrote for Lesson 13 and see whether the sentences in each paragraph are in the best order. Change the order for the better wherever you can.

17

Words of Connection

In the two paragraphs given in Lesson 16, pick out the connecting words that are used to carry on the thought from sentence to sentence, or to link together the thoughts in the entire group of sentences. Show how each of these words helps to connect and carry on the ideas.

Turn to the two paragraphs that you wrote in Lesson 15. How many connecting words did you use? Do you see where such words might be used to make the meaning clearer?

Notice, however, that connecting words are not needed to join every sentence or every paragraph to the one before. Sometimes one sentence or paragraph follows another naturally without any special word of connection, as this sentence follows the one before it. Sometimes connection may be made by changing the usual order of the words, as in:

> Between the panther and the bear slept the child. To him came the monkeys.

Turn back to "Some Russian Children and their Mother," page 7. Show how the italicized words are used to connect the sentences and the paragraphs.

18

Answers to Advertisements

In writing a business letter, remember three rules:

1. Be correct in form.
2. Be clear in meaning.
3. Be as brief as possible.

It is a good plan in writing a business letter that is an answer to another letter or to an advertisement, to use as far as possible the language of the other letter or the advertisement.

Every business letter should be complete in itself and should contain all necessary details.

WRITTEN EXERCISE

Read carefully the following advertisements, then write an application for one of the positions offered. State simply, clearly, and definitely what experience, if any, you have had, or why you think you could fill the place.

ADVERTISEMENTS

Help Wanted

BRIGHT, HONEST BOY to learn letter and monogram engraving; should like to meet parents. Address, in own handwriting, Ames, 38 Dorrance St., Room 2.

SIX MORE BOYS to take orders for souvenir cards; can make big pay after school and Saturdays; no capital required. Address Employer, 307 Fountain St.

BOY about 13 years old to work in store and carry morning paper route. Must be quick and willing to work. Address P–34, Tribune Office.

ADVERTISEMENTS

Help Wanted

GIRL WANTED in first-class dental office; $4.00 a week to begin. Must write a good, neat hand. Address A–337, Journal Office.

The C. H. ADAMS COMPANY, 347 Westminster St., desires a young lady for clerical work in its office. Applicant must be living at home. $5.00 weekly to start. Address Manager.

GIRLS to sell jewelry and receive presents or cash for Christmas. Address Lock Box No. 6, Olneyville, R. I.

19

The Sentence

What is a declarative sentence? an interrogative sentence? an imperative sentence? an exclamatory sentence?

Give all the rules for punctuation at the end of sentences.

ORAL EXERCISE

In "The Saving of Bulbo," Lesson 13, tell what kind of sentence each is, and explain its end punctuation.

20

Review

1. What is a paragraph?

2. Give two rules for paragraphing.

3. Give the rules for punctuation and capitals about which you have made mistakes thus far this year.

4. How many kinds of sentences do you know? Name each, tell how it should be punctuated, and give an example.

5. What is a direct quotation? Give an example. Give all the rules you know for direct quotations, and give examples.

6. What is the subject of a sentence? the predicate? Give a sentence, and name the subject and the predicate.

7. Why are words called parts of speech? How many parts of speech are there? Name them.

8. What is a noun? What two kinds of nouns do you know? Give an example of each. Which kind is always written with a capital letter?

9. What is an adjective? How are adjectives compared? Give examples.

10. What is an apostrophe? In what two ways is it used? Give an example of each way.

21

Finding a Subject

All that we have been studying about paragraphs must be put into practice, day after day, in our writing, until we indent each new paragraph as naturally as we begin every sentence with a capital letter.

We come now to the special study of composition, which means how to talk and how to write in the way that best expresses what we have in our minds to say.

Make a list of some of the things that people like to talk about. Why do people like to talk about these things? It will

help us to answer this question if we remember that all people do not like to talk about the same things equally well. Would a gardener probably like to talk about the way locomotives are made? Would an old lady like to talk about duck shooting? Would a girl like to talk about marbles or a boy about hair ribbons? What do you yourself like to talk about? Be ready to tell the class, and, if you can, give the reasons why.

When people live very monotonous lives day after day, they are likely to go on thinking and talking always about the same things. One of the great advantages of education is that it gives us constantly new things to think about and talk about. There is no reason why we should not go on all our lives being interested in more things and more people, and so grow constantly wiser and more useful to the world.

All people like best to talk about the things in which they themselves are chiefly interested. How can we become interested in a new thing?

The only way to become interested in any new thing is to observe it and think about it until we know something about it. In school, do we not usually like those studies that we know best or can do best?

This suggests two rules for composition which are most important:

1. As far as you can, write or talk about something that interests you.

2. When you have to write or talk on some assigned subject, try to make it interesting to yourself by finding out all that you can about it.

Interest is the first step to all good composition.

In general, there are three ways of becoming interested in a subject:

1. To observe the thing or person or event carefully.
2. To think about its character and meaning.

3. To add to what we ourselves have observed, by talking with people who know more about it, and by reading what wise men have written about it.

ORAL EXERCISE

Make a list of three things in which you are interested. Tell the class:

1. Why you are interested.
2. How you came to know what you do know about them.
3. What you would do to increase your interest.

22

Informal Invitations

In an informal note, the heading is usually omitted, and the street address and date are placed at the end of the letter, below and to the left of the signature.

1. Write an informal invitation to some one to dinner or tea, or to spend the afternoon, or to make an excursion.
2. Write an acceptance in the name of the person addressed.
3. In the same name, write a note of regret.

23

Class Criticism

Be ready to read and criticize the notes that you wrote in Lesson 22. How might you have made the invitation more tempting? How might you have made the acceptance and the refusal more courteous?

24

Choosing a Title

In all composition work, the first thing is to be interested in your subject yourself; the second thing is to try to interest other people.

After you have thought of a subject you should try at once to get a good *title* for it. From the title we can often judge for whom a book is written and whether we wish to read it.

Look at the following list of titles, and tell for what kind of readers each book or story seems to be written. Which should you yourself like to read? Why?

1. Rosamond and the Purple Jar.
2. Castle Dangerous.
3. Travels with a Donkey.
4. The Land of the Midnight Sun.
5. The Boy Anglers.
6. Three Hundred Things a Bright Girl Can Do.
7. Little Folks in Feather and Fur.
8. From Cattle-Ranch to College.
9. The Country of the Dwarfs.
10. Treasure Island.

In choosing your subject, take, as far as possible, one in which you are already interested and about which you can find out more. Decide upon your *audience*, that is, the kind of people for whom you intend to speak or write, and choose a title that will suggest to them what you are going to speak about and make them wish to hear what you have to say.

ORAL EXERCISE

Consider the following titles as subjects for compositions and see whether you can substitute for each a title that would awaken the interest of your classmates in what you might write about it:

1. Courage
2. Wireless Telegraphy
3. Rabbits
4. Travels in England
5. Mr. Smith
6. Books

Before the next lesson note down five or more stories or books, the titles of which you consider uninteresting; and five or more which you consider interesting, that is, which make you wish to read the story or book to which they belong.

25

Practice in Observation

Discuss the titles brought into class.

Here is a picture that tells a story. Give a title to the picture or to a story that might be written about the scene in the picture, telling what has happened and what is going to happen.

After some titles have been suggested, try to see everything that is in the picture and to describe it.

Who is the most important person in the picture? What is he doing? Where is he? Is the scene of to-day or long ago? How can you tell? Have you any idea as to the country in which this scene happened? Why do you think so? What things in the picture are very different from anything that you know?

What is the most striking thing about the crowd of people? How many of them are old? Do the old people seem to be going with the others or are they simply looking on? Where is the crowd going? Why are they in such haste? What do you notice on the ground in the very front of the picture? What have they to do with the story? Do they belong here?

Be ready to take a turn in describing the picture. Tell first what the most important figure is like; then give the setting or background; describe the crowd as a whole and tell how it is arranged in the picture; and tell any peculiar or interesting details that you may notice.

Some may know the story which is told in the picture. If any do, let the others who do not know the story try to make up what must have happened before the moment which the artist has chosen to paint, and what happened afterward. Those who know the story may be ready to criticize the telling and make suggestions.

Kaulbach

26

Choice of Details

Without looking again at the picture which you studied in the last lesson, see how many of these questions you can answer:

Of what material were the buildings that you could see? How can you tell?

Was there a pair of scissors in the picture? Where?

Did you see any milk? Where?

Was there a person with toothache? Where?

Where was the smallest child?

Did you notice a doll's carriage? Could you see the doll?

Which of the children had just run away from his dinner? How do you know?

Which of the boys looks like a shoemaker's child? Why?

How many rats were there? How many mice?

How many of these details do you think have anything to do with the story which the picture illustrates? Why are the others given in the picture? Would they be given in the story?

Open your books and study the picture again until you are sure that you can answer each of these questions.

WRITTEN EXERCISE

Write a careful description of the picture for some one who has not seen it. After this person has read your description, show him the picture and ask him whether it agrees with your description.

This is an exercise in choosing details as well as in description. In Lesson 26 we studied many little details that would not be noticed at a glance. In writing your description, mention only the important details by which the picture would easily be recognized.

27

Informal Letters

Write an informal letter. If you cannot think of a subject, follow one of the suggestions in Lesson 21.

28

The Study of a Story

To-day we shall begin to study the story shown in the picture, as it was told by the English poet, Robert Browning:

THE PIED PIPER OF HAMELIN

I

Hamelin Town's in Brunswick,
By famous Hanover city;
The river Weser, deep and wide,
Washes its wall on the southern side;
A pleasanter spot you never spied;
But when begins my ditty,
Almost five hundred years ago,
To see the townsfolk suffer so
From vermin, was a pity.

II

Rats!
They fought the dogs and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cooks' own ladles,
Split open the kegs of salted sprats,
Made nests inside men's Sunday hats,
And even spoiled the women's chats,
By drowning their speaking
With shrieking and squeaking
In fifty different sharps and flats.

III

At last the people in a body
To the Town Hall came flocking.
"'Tis clear," cried they, "our Mayor's a noddy;
And as for our Corporation — shocking
To think we buy gowns lined with ermine
For dolts that can't or won't determine
What's best to rid us of our vermin!
You hope, because you're old and obese,
To find in the furry civic robe ease?
Rouse up, sirs! Give your brains a racking
To find the remedy we're lacking,
Or, sure as fate, we'll send you packing!"
At this the Mayor and Corporation
Quaked with a mighty consternation.

IV

An hour they sat in council;
At length the Mayor broke silence:
"For a guilder I'd my ermine gown sell,
I wish I were a mile hence!
It's easy to bid one rack one's brain —
I'm sure my poor head aches again,
I've scratched it so, and all in vain.
Oh for a trap, a trap, a trap!"
Just as he said this, what should hap
At the chamber door but a gentle tap?
"Bless us," cried the Mayor, "what's that?"
(With the Corporation as he sat,
Looking little, though wondrous fat;
Nor brighter was his eye, nor moister
Than a too-long-opened oyster,
Save when at noon his paunch grew mutinous
For a plate of turtle green and glutinous)
"Only a scraping of shoes on the mat?
Anything like the sound of a rat
Makes my heart go pit-a-pat!"

The poem is written in sections almost like paragraphs in prose.

Title: What does *pied* mean? See lines 80–82.

Section 1: Where is Brunswick? How does a city *wall* look. In the picture you are inside the wall near the gate. When did the story happen? See lines 274–275.

Section 2: What are *cheese vats? Salted sprats* — small salted fish.

Section 3: *Noddy* — a fool. *Ermine* — the fur of an animal resembling the weasel; robes lined with it signify purity and honor. What is the meaning of *obese? dolts?*

Section 4: *Guilder* — about forty cents. What is the meaning of *glutinous?*

What is each of the first four sections about?

Close your books and answer these questions:

What damage did the rats do? (Section 2.)

What did the people say to the Mayor? (Section 3.)

What kind of man was the Mayor? (Section 4.)

This gives the first situation in the poem. Describe it fully in your own words.

What does the "gentle tap at the chamber door" (l. 44) make you expect?

29

V

"Come in!" the Mayor cried, looking bigger.
And in did come the strangest figure!
His queer long coat from heel to head
Was half of yellow and half of red,
And he himself was tall and thin,
With sharp blue eyes, each like a pin,
And light loose hair, yet swarthy skin,
No tuft on cheek nor beard on chin,
But lips where smiles went out and in.
There was no guessing his kith and kin;

And nobody could enough admire
The tall man and his quaint attire.
Quoth one: "It's as my great-grandsire,
Starting up at the Trump of Doom's tone,
Had walked this way from his painted tombstone!"

VI

He advanced to the council table;
And, "Please your honors," said he, "I'm able,
By means of a secret charm, to draw
All creatures living beneath the sun,
That creep or swim or fly or run,
After me so as you never saw!
And I chiefly use my charm
On creatures that do people harm,
The mole and toad and newt and viper;
And people call me the Pied Piper."
(And here they noticed round his neck
A scarf of red and yellow stripe,
To match with his coat of the self-same check;
And at the scarf's end hung a pipe;
And his fingers, they noticed, were ever straying
As if impatient to be playing
Upon this pipe, as low it dangled
Over his vesture so old-fangled.)
"Yet," said he, "poor piper as I am,
In Tartary I freed the Cham,
Last June, from his huge swarms of gnats;
I eased in Asia the Nizam
Of a monstrous brood of vampire bats.
And as for what your brain bewilders,
If I can rid your town of rats
Will you give me a thousand guilders?"
"One? fifty thousand!" was the exclamation
Of the astonished Mayor and Corporation.

VII

Into the street the Piper stept,
Smiling first a little smile,
As if he knew what magic slept
In his quiet pipe the while;
Then, like a musical adept,
To blow the pipe his lips he wrinkled,
And green and blue his sharp eyes twinkled,
Like a candle flame where salt is sprinkled;
And ere three shrill notes the pipe uttered,
You heard as if an army muttered;
And the muttering grew to a grumbling;
And the grumbling grew to a mighty rumbling;
And out of the houses the rats came tumbling.
Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, gray rats, tawny rats,
Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins,
Cocking tails and pricking whiskers,
Families by tens and dozens,
Brothers, sisters, husbands, wives —
Followed the Piper for their lives.
From street to street he piped advancing,
And step for step they followed dancing,
Until they came to the river Weser
Wherein all plunged and perished!
— Save one who, stout as Julius Cæsar,
Swam across and lived to carry
(As he, the manuscript he cherished)
To Rat-land home his commentary:
Which was: "At the first shrill notes of the pipe,
I heard a sound as of scraping tripe;
And putting apples, wondrous ripe,
Into a cider-press's gripe;
And a moving away of pickle-tub-boards;
And a leaving ajar of conserve-cupboards;

And a drawing the corks of train-oil-flasks;
And a breaking the hoops of butter-casks.
And it seemed as if a voice
(Sweeter far than by harp or by psaltery
Is breathed) called out, 'O rats, rejoice!
The world is grown to one vast drysaltery!
So munch on; crunch on; take your nuncheon,
Breakfast, supper, dinner, luncheon!'
And just as a bulky sugar-puncheon,
All ready staved, like a great sun shone
Glorious scarce an inch before me,
Just as methought it said, 'Come, bore me!'
I found the Weser rolling o'er me."

Section 6: *Newt* — a water lizard. *Cham* — more often written Khan, the ruler of the Tartar Empire in Asia. *Nizam* — the ruler of Hyderabad in India is called the Nizam. What is a *vampire bat?* a *viper?*

Section 7: *Train-oil* — whale oil. *Psaltery* — an ancient stringed instrument used by the Hebrews. *Drysaltery* — a place where meat or fish is cured by salting or drying. *Nuncheon* — same as luncheon. *Sugar-puncheon* — a sugar barrel. What is the meaning of *staved?*

How did the Piper look? (Section 5.)
What did the Piper offer to do? (Section 6.)
How did he look when he played? (Section 7.)
How did the noise of the coming rats sound? (Section 7.)
What did the one rat who escaped say the music sounded like? (Section 7.)

This is the first change in the situation. Were you surprised when the Piper appeared? Did the waiting to find out who tapped on the door increase your interest?

30

VIII

You should have heard the Hamelin people
Ringing the bells till they rocked the steeple.
"Go," cried the Mayor, "and get long poles,

Poke out the nests and block up the holes!
Consult with carpenters and builders,
And leave in our town not even a trace
Of the rats;" when suddenly, up the face
Of the Piper perked in the market place,
With a "First, if you please, my thousand guilders!"

IX

A thousand guilders! The Mayor looked blue;
So did the Corporation too.
* * * * * * * * * * * *
To pay this sum to a wandering fellow
With a gypsy coat of red and yellow!
"Besides," quoth the Mayor, with a knowing wink,
"Our business was done at the river's brink;
We saw with our eyes the vermin sink,
And what's dead can't come to life, I think.
So, friend, we're not the folks to shrink
From the duty of giving you something for drink,
And a matter of money to put in your poke;
But as for the guilders, what we spoke
Of them, as you very well know, was in joke.
Beside, our losses have made us thrifty.
A thousand guilders! Come, take fifty!"

X

The Piper's face fell, and he cried:
"No trifling! I can't wait, beside!
I've promised to visit by dinnertime
Bagdat, and accept the prime
Of the Head-Cook's pottage, all he's rich in,
For having left, in the Caliph's kitchen,
Of a nest of scorpions no survivor.
With him I proved no bargain-driver;
With you, don't think I'll bate a stiver!
And folks who put me in a passion
May find me pipe after another fashion."

XI

"How?" cried the Mayor, "d'ye think I brook
Being worse treated than a cook?
Insulted by a lazy ribald,
With idle pipe and vesture piebald?
You threaten us, fellow? Do your worst,
Blow your pipe there till you burst!"

XII

Once more he stept into the street,
And to his lips again
Laid his long pipe of smooth straight cane;
And ere he blew three notes (such sweet
Soft notes as yet musician's cunning
Never gave the enraptured air),
There was a rustling that seemed like a bustling
Of merry crowds justling at pitching and hustling;
Small feet were pattering, wooden shoes clattering,
Little hands clapping, and little tongues chattering;
And, like fowls in a farmyard when barley is scattering,
Out came the children running.
All the little boys and girls,
With rosy cheeks and flaxen curls,
And sparkling eyes and teeth like pearls,
Tripping and skipping, ran merrily after
The wonderful music with shouting and laughter.

Section 8: Why did they need *long poles?* What does *perked* mean?
Section 10: Where is *Bagdat?* Explain line 178. What is a *scorpion? Stiver* — anything of little worth.
Section 11: What does *brook* mean? *Ribald* — a low, vulgar person. *Vesture piebald* — mottled garments.

What did the Mayor and the Piper say to each other? (Sections 8, 9, 10, 11.)

What do you think of the Mayor's reasons for not paying the Piper what he had promised? (Section 9.)

How did the running of the children sound? (Section 12.)

This is the second change in the situation. Tell briefly what the change is, and then tell it fully in your own words. What is the Piper going to do with the children?

31

XIII

The Mayor was dumb, and the Council stood
As if they were changed into blocks of wood,
Unable to move a step, or cry
To the children merrily skipping by,
— Could only follow with the eye
That joyous crowd at the Piper's back.
But how the Mayor was on the rack,
And the wretched Council's bosoms beat,
As the Piper turned from the High Street
To where the Weser rolled its waters
Right in the way of their sons and daughters!
However, he turned from south to west,
And to Koppelberg hill his steps addressed;
And after him the children pressed.
Great was the joy in every breast:
"He never can cross that mighty top!
He's forced to let the piping drop,
And we shall see our children stop!"
When, lo, as they reached the mountain side,
A wondrous portal opened wide,
As if a cavern was suddenly hollowed!
And the Piper advanced and the children followed;
And when all were in, to the very last,
The door in the mountain side shut fast.
Did I say, all? No! One was lame,
And could not dance the whole of the way;
And in after-years, if you would blame
His sadness, he was used to say:
"It's dull in our town since my playmates left!
I can't forget that I'm bereft

Of all the pleasant sights they see,
Which the Piper also promised me.
For he led us, he said, to a joyous land,
Joining the town and just at hand,
Where waters gushed, and fruit trees grew,
And flowers put forth a fairer hue,
And everything was strange and new;
The sparrows were brighter than peacocks here,
And their dogs outran our fallow deer,
And honeybees had lost their stings,
And horses were born with eagle's wings.
And just as I became assured
My lame foot would be speedily cured,
The music stopped, and I stood still,
And found myself outside the hill,
Left alone against my will,
To go now limping as before,
And never hear of that country more!"

XIV

Alas, alas for Hamelin!
There came into many a burgher's pate
A text which says that heaven's gate
Opes to the rich at as easy rate
As the needle's eye takes a camel in!
The mayor sent east, west, north, and south,
To offer the Piper, by word of mouth,
Wherever it was men's lot to find him,
Silver and gold to his heart's content,
If he'd only return the way he went,
And bring the children behind him.
But when they saw 'twas a lost endeavor,
And Piper and dancers were gone forever,
They made a decree that lawyers never
Should think their records dated duly
If, after the day of the month and year,
These words did not as well appear:

"And so long after what happened here
On the twenty-second of July,
Thirteen hundred and seventy-six."
And the better in memory to fix
The place of the children's last retreat,
They called it the Pied Piper's Street,
Where any one playing on pipe or tabor
Was sure for the future to lose his labor;
Nor suffered they hostelry or tavern
To shock with mirth a street so solemn;
But opposite the place of the cavern
They wrote the story on a column;
And on the great church-window painted
The same, to make the world acquainted
How their children were stolen away;
And there it stands to this very day.
And I must not omit to say
That in Transylvania there's a tribe
Of alien people that ascribe
The outlandish ways and dress
On which their neighbors lay such stress,
To their fathers and mothers having risen
Out of some subterraneous prison,
Into which they were trepanned
Long time ago in a mighty band
Out of Hamelin town in Brunswick land,
But how or why, they don't understand.

ADAPTED FROM ROBERT BROWNING

Section 13: What are *fallow deer?*
Section 14: What is a *burgher?* a *pate?* a *tabor?* a *hostelry?* Where is *Transylvania?* What does *trepanned* mean?

This part of the poem contains the third change in the situation (Section 13), and the final situation or end of the story (Section 14). What was the third change? What was the final situation in the city? What does the poet hint became

of the children? How did the one child escape? How does what he tells explain the charm of the music for the children? Give an outline of the whole story in six sentences.

32

Verb Forms

The following verbs are found in "The Pied Piper of Hamelin." The number of the line is written in parenthesis after each. Tell whether each is present, past, future, or used with *have*, *has*, or *had*, and give the three other forms of each. The verbs are:

washes (4)	send (32)	fly (74)	burst (190)
begins (6)	scratched (41)	run (74)	laid (193)
fought (11)	sat (46)	hung (83)	see (225)
bit (12)	grew (50)	give (95)	led (240)
ate (13)	walked (69)	shone (142)	put (243)
came (22)	swim (74)	found (145)	lost (247)
buy (25)	creep (74)	made (172)	wrote (284)

33

How to tell a Story

When we are telling a story, we begin with a *situation* which the events told in the story *change* into *another situation*.

What was the situation in Hamelin before the Piper came? What was the situation after he had gone away? What four events happened between these two situations? You might make an outline of the story in this way:

First situation: Hamelin infested with rats.
Events: 1. The Piper makes a bargain with the Corporation.
2. He clears the town of rats.
3. The Mayor refuses to keep his promise.
4. The Piper takes away all the children.
Last situation: Hamelin without children.

In telling a story, we should always think of it in this way:

1. The situation from which the story starts — the *beginning.*

2. A string of events which *change* that situation — the *story itself.*

3. The situation into which the story has grown by means of this string or series of changes — the *end.*

WRITTEN EXERCISE

Write the story of the Piper for younger children. Give it a different title. Begin it with an account of the rats and all the mischief they did and end it with the lame boy's story of the country within the hill. Describe the damage done by the rats, the Piper's music, the way the rats and the children followed the music — not as Browning does, but in your own way. Put in as much conversation as you please. Be careful about your paragraphs, capitals, and punctuation.

34

Practice in Story Telling

Use the first situation in the story of "Aladdin and the Wonderful Lamp" and suggest original events. Work out Kipling's "How the Giraffe got its Long Neck" or "Why Trees Moan." Read an incident in Mark Twain's "Huckleberry Finn." Make up a new adventure of Huckleberry Finn.

35

How to Make a Play

Would the story of the Piper make a good play? Suppose we try in some such way as this. Answer first these questions:

If we can have but one scene for our play, where must it be?

What would be the difficulties if we tried to have it in the streets of the city? Would it be easy to show the crowds of children? Could we show the rats?

Suppose we chose the Council Chamber for our scene. How might we show something of what was going on in the city?

How would the play begin? Turn to line 21 for the answer.

Suppose we have two people come in. How should we divide up lines 23–32 between them? Now read the beginning of the play, with two children to take the parts of two citizens. What more must be said in order to show clearly what the "vermin" are? Make up another speech to go with the two. Read what the Mayor says in reply to the citizens.

Let one of the citizens read lines 67–69 and another read what the Piper says.

In this way go on to line 96, which we may suppose the Mayor and Corporation to speak together.

When the Piper has gone out into the street, how can we, keeping the same scene, describe what he does?

Suppose the Mayor and Corporation and citizens are watching from the window. Make up speeches for them, telling what is happening in the street.

Now continue the play from line 146, using as much of the text as is needed.

The last scene must be the story of the lame boy.

What shall we use for the last words of our play? Who will speak them? See who can make the ending that the class and teacher like best.

36

How to Make a Story Interesting

We have learned that the essentials of good composition are:

(1) to be interested ourselves;

(2) to make other people interested.

There are several ways in which a story may be made interesting. One of the most important of these is not to begin before the beginning and not to go on after the end; and not

to put in anything between except the events that help to change the first situation into the last.

ORAL EXERCISE

Think over the following outline for a story to be told in class. Make each event lead to the next and help to change the first situation into the last. Put in all the interesting details you can think of.

An old man and his son were driving a donkey to market.

They met a traveler who asked why one of them did not ride. The old man got on and rode.

The next traveler blamed the old man for letting the son walk. Then the son rode and the old man walked.

The next traveler blamed the son for letting his father walk. So they both rode.

The next traveler scolded them for giving the donkey too heavy a load. So they got off and began to carry the donkey.

In this way they arrived at the town and were everywhere laughed at for being so foolish.

1. Find an interesting title.
2. Give names to the town, the people, and the donkey.
3. Describe the two men; the donkey.
4. Tell what each of the travelers said and what the men answered.
5. What did the people at the market say?

Make the story as funny as you can.

37

Practice in Story Writing

With what does each story begin and end, and what is the relation between the beginning and the end of the story? What do we call these two parts and what do we have between them? How must each event be related to the one that follows? In what ways may a story be made interesting?

WRITTEN EXERCISE

Write the story of the two men and the donkey, giving it a funny title if you can.

How many paragraphs would it naturally have?

Be careful to indent properly and to use quotation marks for the conversations.

38

A Beautiful Sunset

Original Composition by a 4B Boy

I was sitting by the window watching the sun set. The clouds were banked high in the western sky. The sun would go under the clouds and then peep out. Finally it hid behind a cloud and did not come out again. The red color in the sky faded away until it was a pale blue. Then the stars and a little new moon came out.

The crickets began chirping and the frogs began croaking. Away off in the woods I could hear an owl hooting. The birds sang their goodnight songs. The fire-flies flitted here and there, flashing their tiny lights.

39

Class Criticism

After some of the stories about the two men and the donkey have been read in class and talked about, study the following:

PLEASING EVERYBODY

A countryman and his son were driving their donkey Bran along the muddy road to the market town. The father hobbled hard, being weak in the joints, and the son limped with a sore foot, but Bran was as plump as a sack of wheat, and as fine a creature as ever four hoofs took to market.

Presently they met an old tramp with his little red bundle on his

shoulder, plodding from workhouse to workhouse. Says he, "The like of that I for one never saw! A weak old man and a limping young man, and between the two of them an able-bodied beast with his nose in the air!"

"I never thought of that before," says the father; and he hoisted himself on Bran's back, and the three of them went on peaceably.

After a time they met a farmer driving home, with a young pig in his cart. He pulled up short and yelled at the old man: "Who ever saw the like of that? A full-grown man taking his ease on a donkey, and his young son a pitiful sight, trailing one foot after another through the mud!"

"Ah!" says the father. "That never crossed my mind before. Get up, son, and I'll walk a while." So he got down and the son got up, and the three of them went on peaceably together.

Soon they came to a market woman carrying home the butter she had not sold. Perhaps she was in a temper for that, for no sooner had she laid eyes upon the son than she screamed: "The like of that now! An impudent young rascal whistling a tune on a donkey-back, while the father that brought him up comes trapesing after, scarcely able to set one foot before the other in the mud. Shame upon you for a lad without any consideration at all!"

Then the son got off Bran's back, and he and his father and the donkey looked at one another.

"It takes a power of thinking," says the old man, twisting his ear, "to get us to market."

"Suppose now," says the son, "the two of us were to ride together?"

As Bran said nothing at all, they did this; and the three of them jogged on peaceably together.

Outside the gate of the market town, they met a white-haired old man and he lifted up both his hands at the sight of them and said: "Never in my life have I come upon the like of that for cruelty to a dumb beast with never a word in his mouth to defend himself against blackguards like the two of you!"

Both father and son were so taken aback by the anger of the man that they slid off the donkey, front and back, and sat down by the roadside to consider again.

"There's only the one way for it!" says the father, with a sigh. He got up and cut a stout young pole from a tree in the marsh below the roadside; and he and the son tied Bran's forelegs together and hindlegs together, and slung him on the pole, and laid the pole across their own shoulders. So, the father in front and the son behind, they tramped peaceably together into the market.

The people in the market were putting up their wares and counting their money; but when they saw the three friends coming, they dropped what they had in their hands, and shouted and rocked with laughter. One lad climbed up into the steeple and rang a peal of bells to celebrate a thing that was never heard of before—two lame men carrying an able-bodied donkey to market.

"Well," says the father, wiping his face with the yellow spotted handkerchief that his wife had tucked away on him for use in the market, "we wanted to please everybody. What else could we do?"

In this story what is the first situation? What is the last situation? Name briefly and in order each event that brings about the change from the first situation to the last.

What did the father look like? the son? Bran? each of the people they met?

Read the story again, and as you read, name each detail of description or conversation that you think helps to make it interesting.

What kind of people were the countryman and his son? What should you have done in their place?

40

Review

1. What is a pronoun? Make a sentence using several pronouns, and underline the pronouns.

2. Name all the personal pronouns.

3. What is an adverb? In what two ways are adverbs regularly compared? Give an example of each.

4. What is a preposition? Name six prepositions. Use one in a sentence and name its object.

5. What is a conjunction? Name six conjunctions. Use one or two in a sentence, and tell what they connect.

6. What is an interjection? Name three interjections. Use one or two in a sentence.

7. What is a contraction? How is it punctuated? Name all the contractions you can think of.

8. What is a verb? What two parts has a sentence? In which part is the verb always found? Give an example.

9. What is a transitive verb? an intransitive verb? a copula? Give an example of each.

10. What is the tense of a verb? How many tenses do you know? Give these three tenses for the verb *live.*

41

The Comma

What is meant by the comma in address? Give examples of three different ways in which commas are so used.

What is meant by the comma after *yes* or *no?* Give examples.

What is meant by the comma in series? Give an example.

When are commas used with quotations? Give examples.

How are commas used with an appositive? Give an example.

What other uses of the comma have you studied? Give examples.

In general, the comma separates a part of a sentence from the rest of it. Therefore, whenever there is danger that a word may be taken with a group to which it does not belong, it may be separated from that group by a comma, as: *He who cries most, often is least hurt.*

If a word or words already used in one part of a sentence are understood, but not expressed, in another part, a comma is used to show the omission and to keep the remaining words from being misused, as: *In the spring the tree bears blossoms; in the summer, fruit.*

EXERCISE

Explain the commas in the following sentences:

1. The wise and good, old age can never harm.
2. Helen, will you buy me some thread, some needles, and some pins?
3. Yes, Mother, with pleasure.
4. Grace said, "Look, Esther, this is a photograph of my cousin; that, of my sister."
5. Mr. Brown, our minister, is seventy years old; his wife, less than fifty.
6. Seward was secretary of state; Chase, of the treasury; Cameron, of war.
7. Anything you have found, troubles me little.
8. Her manner was gentle; his, abrupt.
9. By Milton, the poet Spenser was called sage and serious.
10. Weakness reminds us of power; darkness, of light; death, of life.

Write these sentences from dictation, punctuating them correctly.

42

How to Work Out a Story

Where must a story begin? Where must it end? How should we get from the beginning to the end?

Describe several ways in which a story may be made interesting.

In what follows supply the events that lead from the first situation to the last:

First situation: A man with his wife and two little children was driving in the country. The man got out at an inn to make inquiries. The driver left his horses and went to get a drink. The horses ran away. When the man came out, he saw the horses galloping furiously along the road. The only person in sight was a farm boy asleep on his cart in the shade of a tree across the road.

Last situation: The woman and children were saved and by the man himself.

Events to be supplied: How he did it.

To find this out, read over the first situation carefully, noticing every detail that is given. Then think of all the things that the man might possibly have done, and choose the one that you think would have been most successful.

Compose the story, using all the ways you can think of to make it interesting. Choose a title that would make people wish to read it.

43

Class Criticism

Be ready to give your story in class and help to decide which two or three of the stories are best, and why they are best.

What the man did was to unharness the farm boy's horse and ride after the runaways before the farm boy was awake enough to realize what he was doing or to try to stop him. He galloped after the carriage and was able to overtake it and seize the bridle of the nearest horse before any damage was done.

How many of you guessed that this was what he would do?

Who thought of something else and will try to show the class that his plan is as good, or even better?

44

How to Work Out a Story

How do we know where to begin a story? where to end it? What kind of events should be used between the beginning and the end?

Here is the beginning and the end of a story. What events must be put in to bring about the last situation?

First situation: A king offers a prize to be given to the knight who does the noblest deed within a certain time.

Last situation: At the end of the time it is given to a knight who had done good to his enemy.

How can you show that this knight did the noblest deed of all?

Suggest deeds that were done by some of the other knights. How many shall we use in order to make the deed of the knight who gets the prize stand out most clearly?

Before we begin to tell the story, answer these questions:

1. When and where shall we make the story happen?
2. What shall we call the king?
3. What prize shall he offer?
4. How many knights shall we tell about?
5. What name shall each knight have?
6. What adventure shall each knight have?
7. How shall we describe the prize-giving?

When the outline of the story is settled, find a good title and write the story. Remember to use as many details as you can to make it interesting.

45

Business Letters

Suppose that you are going to give the play "The Pied Piper" for the benefit of some children's hospital. Letters of inquiry must be written about hiring a hall and costumes, and printing tickets and programs. Divide the class into committees of three, and let each committee write all three of the letters needed, each member of each committee writing one letter.

1. Write a letter to the owner of a hall, asking about the size of the hall, the stage, the scenery, and the cost of hiring it. Ask whether heat and light are included or are extra. State how many evening performances and how many matinées you wish to give, and on what dates.

2. Write a letter to a printer, stating the number of tickets and programs you will need, and asking the cost. Make a copy of the program and enclose it in your letter. In planning the program, state what hospital the play is for and what school it is given by, the date, the name of the play, and the cast of actors. Get a program of some play and notice the arrangement.

3. Write a letter to a costumer about hiring costumes, wigs, and properties. Make a list of things that you think will be needed for the play.

46

Paragraph Practice

Read the following story and tell the subject of each paragraph:

THE RUBY PERILOUS

King Arthur held his court at Caerleon one Eastertide. His hands rested on the gold dragons carved on the arms of his throne; and his right hand played with a wonderful jewel, a ruby as large as a robin's egg, that gleamed like a live coal of fire. As he played, he was thinking what he should do with the gem.

Suddenly he spoke and called before him the knights and ladies of his court, and said: "My knights, it is in my mind to find out which of you is most worthy to wear this Ruby Perilous which is in my hand. Such another is not, I think, among all the kingdoms of the world. The marvel of it is this. It now, as you see, gives out the rose rays of the ruby; but whenever there comes near it one who has done a nobler deed than his fellows, it gleams with all the colors in the world for a moment, then becomes a ruby again.

"Now it is springtime, when knights go adventuring. Let any of you who wish the ruby go forth and seek to do a good deed, and at Whitsuntide return. On that day the ruby itself shall declare which among you shall own it."

There was a great rustle and stir among the knights, but yet most of them would not go. Some remembered evil deeds they had done,

and feared the ruby. Others did not wish to leave their wives or sweethearts. In the end there were only three knights who took arms and rode away from Caerleon on the strange quest, not to fight for honor but to do a good deed. The first was Sir Marec, who wore a red dragon on his crest and shield; the second was Sir Orgeas, who wore two crossed scimiters as his emblem; the third was Sir Bren, whose device was a simple trefoil of green.

While these young knights were wandering through forest and wild country and the villages of men, King Arthur still held his court at Caerleon; and from time to time he showed his ruby to such as ventured to draw near. But all those days it shone with only its own light, so that some doubted whether it were indeed a Ruby Perilous, but others said that all men were much the same, good and evil together.

On Whitsuntide morning, word went about that the three knights had returned the evening before, and would be coming soon to the testing of the great ruby. So all the court was thronged.

Presently they saw approaching the dragon crest of Sir Marec, and close behind him Sir Orgeas with the crossed scimiters on his shield. A little way after followed Sir Bren, the Knight of the Trefoil, but he was bareheaded and without shield.

The three knights came and stood before the King, and Arthur said, keeping his hand over the ruby, "Sir Marec, what have you done?"

Then Sir Marec answered: "Sire, it is easier to fight than to do a good deed. Everywhere about the world have I found men heaping coin upon coin and living for gold alone. In the forest I came upon two robbers dividing between them a bag of money, and I heard them say that the man whom they had robbed lay sleeping under a tree, the way they had come. So I fought with the two of them and wounded them and bound them, and laid the bag of gold once more under the cloak of the sleeping man. The robbers themselves I took to the prison in the nearest town to be punished for their misdeeds."

"Is this truth?" asked the King, and he held up the ruby.

The jewel flashed for one moment all the colors of the world, then sank to its own red fire.

"It is truth," said Arthur. "Sir Orgeas, have you done better?"

"I know not," said Sir Orgeas. "Few adventures came my way. Once as I stood on a bridge in a village, a little girl who leaned too

far over the stone coping fell and was swept away. I could not swim well for the weight of my armor, yet I brought her ashore."

"That was a good deed," said the King, and he held up the ruby, which once again flashed into all the rays that a man might dream of.

Sir Marec turned away sadly, muttering to himself.

"Can you better this?" said King Arthur to the Knight of the Trefoil.

He shook his head in silence, while all the court wondered.

"What? Have you nothing to say?"

Again he shook his head.

"Then how came you to be without shield or helmet?"

Still he was silent.

King Arthur held up the Ruby Perilous which at once flashed a million times more brightly than ever before, and continued to send out its rays until all the people in the court were dazzled.

"The ruby is yours," said Arthur, "and it bids you speak. On your allegiance, tell the truth."

"There is nothing to tell," said Sir Bren. "I had no adventures. Sir Marec and I met just outside Caerleon gate last evening, and he for reasons of his own — perhaps he was mindful of the ruby — charged upon me and splintered my shield and sent my helmet over the cliff into the Usk. But the very force of his blow carried him too far, and had his horse not stumbled and fallen, himself had gone the way of my helmet into the river. As it was, he hung by a bush below the brink until I could crawl down and draw him up into safety. That," said Sir Bren, "is all that I have done."

When King Arthur laid the Ruby Perilous in his hand, and again it shone more brilliantly than any diamond in the world, he was all amazed and slow to take it.

47

The Study of a Story

In the story of "The Ruby Perilous," tell (1) the first situation, (2) the last situation, (3) the events that change the first into the last.

48

Class Criticism

Did Sir Bren deserve the ruby? Give all the reasons you can think of to show this. If you have reasons in favor of Sir Marec or Sir Orgeas, give them.

Have you read any other story that reminds you of "The Ruby Perilous"? Tell it to the class.

Read the story again, and as you go, point out each sentence or part of a sentence that helps to make it interesting, and, if you can, show how.

At the end of the story, just before Sir Bren is made to speak, what method is used to increase the reader's interest? How is the reader made to wonder what Sir Bren did?

49

Retelling a Story

What are some of the ways in which a story can be made interesting? Take the story that you wrote in Lesson 44, and try to change it so as to make it more interesting.

In this lesson we shall study a story of a very different kind. For hundreds of years people liked to hear about the adventures of knights in fighting giants and dragons and rescuing ladies from enchanted castles, and all that sort of thing. But at last a great Spanish writer named Cervantes tried to make people see how absurd such stories were.

He did this by taking for his hero a gentleman named Don Quixote, who had read so many romances that he saw an adventure in the most common things of daily life.

Who knows a word that we use to-day made from the name *Quixote?* What does it mean? Look it up in the dictionary. Why does it have that meaning?

Read the following description of how Don Quixote set out to be a knight, and tell it briefly in your own words:

DON QUIXOTE

He hit upon the strangest notion that ever madman in this world hit upon, that he should make a knight-errant of himself, roaming the world over in full armor and on horseback in quest of adventures, righting every kind of wrong and exposing himself to danger from which he was to reap eternal fame.

The first thing he did was to clean up some armor that had belonged to his great-grandfather, and had been for ages lying forgotten in a corner, eaten with rust and covered with mildew. He scoured and polished it as best he could, but he saw one great defect in it, that it had no closed helmet, nothing but a simple morion. However, he contrived a kind of half helmet of pasteboard, which when fitted on to the morion looked like a whole one.

He next proceeded to inspect his horse, which in his eyes surpassed the Bucephalus of Alexander. He spent four days in thinking what name to give him, because he said it was not right that a horse belonging to a knight so famous should be without some distinctive name. So, after having composed, struck out, rejected, added to, unmade, and remade a multitude out of his memory and fancy, he decided upon calling him Rozinante. He styled himself Don Quixote of La Mancha and considered that he did honor to his country in taking his surname from it.

So then, his armor being furbished, his morion turned into a helmet, his hack and himself christened, he concluded that nothing more was needed now but to look out for a lady to be in love with; for a knight-errant without love was like a tree without leaves or fruit, or a body without a soul. He said to himself: "If I come across some giant hereabouts, and overthrow him in one onslaught, or cleave him asunder to the waist, or, in short, vanquish and subdue him, will it not be well to have some one I may send him to as a present, that he may fall on his knees before my sweet lady, and in a humble, submissive way say, 'I am the giant Caraculiambro, Lord of the Island of Malindrania, vanquished in single combat by the never sufficiently extolled knight, Don Quixote of La Mancha, who has commanded me to present myself before Your Grace?'"

There was, in a village nearby, a very good-looking farm girl, and

upon her the knight thought fit to confer the title of Lady of his Thoughts. After some search for a name, which should suggest that of a princess, he decided to call her Dulcinea del Toboso — she being of El Toboso — a name, to his mind musical, uncommon, and significant, like those he had already bestowed upon himself and his horse.

ADAPTED FROM CERVANTES

What do you think of the character of Don Quixote? What kind of adventures is he likely to have? What details of the story seem to you amusing?

50

Informal Letters

Write a note to a friend, asking if you may borrow a certain book; then write a note of thanks upon returning the book, and tell why you liked or disliked it.

51

Comic Character and Adventure

DON QUIXOTE AND THE WINDMILLS

At this point they came in sight of thirty or forty windmills that there are on that plain, and as soon as Don Quixote saw them he said to his squire: "Fortune is arranging matters for us better than we could have shaped our desires ourselves, for look there, friend Sancho Panza, where thirty or more monstrous giants present themselves, all of whom I mean to engage in battle and slay, and with whose spoils we shall begin to make our fortunes; for this is righteous warfare, and it is God's good service to sweep so evil a breed from off the face of the earth."

"What giants?" said Sancho Panza.

"Those thou seest here," answered his master, "with the long arms, and some have them well-nigh two leagues long."

"Look, Your Worship," said Sancho; "what we see there are not giants but windmills, and what seem to be their arms are the sails that are turned by the wind to make the millstone go."

"It is easy to see," replied Don Quixote, "that thou art not used to this business of adventures; those are giants; and if thou art afraid, away with thee out of this and betake thyself to prayer while I engage them in fierce and unequal combat."

So saying, Don Quixote gave the spur to his steed Rozinante, heedless of the cries his squire Sancho sent after him, warning him that most certainly they were windmills and not giants he was going to attack. He, however, was so positive they were giants that he neither heard the cries of Sancho nor perceived, near as he was, what they were, but made at them shouting, "Fly not, cowards and vile beings, for it is a single knight that attacks you."

A slight breeze at this moment sprang up, and the great sails began to move, seeing which Don Quixote exclaimed, "Though ye flourish more arms than the giant Briareus, ye have to reckon with me."

So saying, and commending himself with all his heart to his lady Dulcinea, imploring her to support him in such a peril, with lance in rest and covered by his buckler, he charged at Rozinante's fullest gallop and fell upon the first mill that stood in front of him; but as he drove his lance point into the sail the wind whirled it round with such force that it shivered the lance to pieces, sweeping with it horse and rider, who went rolling over on the plain, in a sorry plight. Sancho hastened to his assistance as fast as his ass could go, and when he reached him found him unable to move, with such a shock had Rozinante come down with him.

"God bless me!" said Sancho, "didn't I tell your Worship to mind what you were about, for they were only windmills? And no one could have made any mistake about it but one who had something of the same kind in his head."

"Hush, friend Sancho," replied Don Quixote, "the fortunes of war more than any other are liable to frequent fluctuations; and moreover I think, and it is the truth, that the same sage Friston who carried off my study and books, has turned these giants into mills in order to rob me of the glory of vanquishing them, such is the enmity he bears me; but in the end his wicked arts will avail but little against my good sword."

"God order it as he may!" said Sancho Panza, and helping him

to rise, got him up again on Rozinante, whose shoulder was half out; and then, discussing the late adventure, they followed the road to Puerto Lapice.

ADAPTED FROM CERVANTES

What kind of person was Don Quixote? Sancho? Dulcinea? Find reasons for what you think, in what they say, or in what is said about them. Notice the difference between the ways in which Don Quixote and Sancho talk.

What sort of windmill was this? Have you ever seen one like it or a picture of one?

How many arms had Briareus? Look up the name in a dictionary. How does this comparison describe a windmill?

How did a knight on horseback attack his enemy?

Why does Don Quixote use such long words in his speeches? What word would describe the way he speaks? Would *pompously* do, or can you find a word that is better?

If you were going to draw a picture for this story, how should you arrange it?

52

The Comma

A word or a group of words that stands out of its usual position often needs to be separated from the rest of the sentence for the sake of clearness. For this purpose the comma is used; compare these sentences:

1. Degrees were conferred on all of these.
2. On all of these, degrees were conferred.
3. Surely you would not strike a smaller boy.
4. You would not, surely, strike a smaller boy.

A word or a group of words that modifies a sentence as a whole, rather than one of its parts, is often, for the sake of clearness, separated from the rest of the sentence by a comma or commas.

1. Not counting stragglers, the army numbered ten thousand.
2. The army numbered ten thousand, not counting stragglers.

EXERCISE

Explain the punctuation in the following sentences:

1. In Greek, the word *poet* means a creator.
2. To speak frankly, I do not like him.
3. To each, honor was given.
4. In round numbers, there were eleven thousand.
5. It was then a mark of wisdom to live simply.
6. It is, then, a mark of wisdom to live simply.
7. Instead of waiting, he left at once.
8. To many, liberty is another name for lawlessness.
9. Besides him, we had five fairly good dogs.

53

Working out a Situation

Repeat in a few words the adventure of Don Quixote with the windmills.

Suggest other ridiculous mistakes that Don Quixote might have made? Have you read the book? Can you tell one or more of the adventures found in it?

Let us make up together an account of a similar adventure. Unless a better one has been suggested, you may take the following outline:

Don Quixote and Sancho meet a country girl and a cow. The girl is on a little mound, making a wreath of daisies and singing to herself. The cow is grazing between her and the road.

Don Quixote takes the country girl to be an enchanted princess guarded by a dragon, singing to call a knight to her help.

Tell what Don Quixote saw; how Sancho tried to persuade him of his mistake; what Don Quixote said to the girl; how she answered him; and how he interpreted her answer.

What did Don Quixote do then? the girl? the cow? Rozinante? Sancho?

What was the end of the story?

Let us see how amusing we can make it and how much interesting conversation we can put in.

54

Written Story or Dialogue

For this lesson write the story of Don Quixote and the cow, or whatever adventure you have chosen to tell.

Do you think it would make a funny little play? If you like, you may write it as a dialogue. Give first the scene where it happened, then name the characters, then write it as a dialogue.

In writing a dialogue, always put the name of the speaker at the left of the paper, and underline it to separate the name from the speech, thus:

Sancho. God order it as he may!

The names of the speakers may be abbreviated, thus:

Don Q. Look, Sancho!

Notice that in writing the dialogue of a play, the words of the speakers are not enclosed between quotation marks.

55

The Use of Surprise in a Story

We shall now try to make a story only the beginning of which we know. We are to imagine how the story came out.

Besides the interest that comes when a story is told without a break, with conversation and description to make it seem real, there is another kind of interest that comes from a *surprise.* As the story goes on, if we can keep people always *expecting* some end and yet puzzled to see how it can possibly come out that way, and then at last *surprise* them by an

explanation that takes away the puzzle and makes possible the end that they have been expecting, we shall have added greatly to their interest in the story.

This is the beginning of a story:

> A half-witted boy, looking hot and worried, appears at a farmhouse door while the family are at dinner, and begs the farmer and his men to come and help him pick up a load of hay which has been upset in the rutty lane. They agree to do so, but urge him to have dinner with them first.
>
> "No," he says, "Father wouldn't like it."
>
> They argue with him in vain; he only cries and insists that they go at once; and at last they leave their dinner and go out with him.

Before you begin to guess what had happened and what came after, ask yourself this question:

How could the boy's father know whether the boy stopped for dinner *before* the hay was picked up, or whether he stopped *after?* When you have settled that point, you are ready to tell the story. Keep the reason *why* "Father wouldn't like it" as a surprise until the end if you can.

Write the story. If you know any farm or house in the country, have this in mind when you write; but in any case do not try to describe much, as the interest of the story depends entirely on the *surprise.*

56

Letters of Inquiry

Write a business letter, asking for further information about one of the camps advertised below. Make the letter as clear and accurate as possible, not only in order to save the time of the man who reads it, but also in order to get the exact information that you wish. Ask about all the things that you would wish to know if you were intending to spend two weeks at the camp.

Careful paragraphing is a great aid to clearness. Addressing the envelope is a part of your lesson.

SUMMER CAMPS

ALFORD LAKE CAMP FOR GIRLS, STIMSON LAKE, ME. A quarter mile lake shore. 115 acres. Bungalows and tents among the woods. Swimming, fishing, tennis, basket ball, horseback riding, mountain trips; special houses for handicrafts and domestic science; gardening; tutoring. Booklet.

Miss Mary Wheelock,
110 Marshall St., Bath, Maine.

CAMP OTTER CLIFF FOR GIRLS. Stimson Lake, N. H. Real camping without discomfort. Land and water sports. Free horseback riding. Coaching to Mt. Washington. Winnepesaukee annex. Booklet. E. I. Smith,
Ashland, N. H.

SUMMER CAMPS

BEAR MOUNTAIN CAMP FOR BOYS. In the Adirondacks, on Asquam Lake: magnificent scenery, boating, bathing, fishing, mountain climbing, tennis, baseball, track events, learning the technicalities of sailing on a large, but unusually safe, nearly landlocked inlet or bay. Address Dr. Geo. S. Richardson,

Kingston Hill, Mass.

CAMP SEBAGO FOR BOYS. Sebago Lake, Me. Physical training by an expert, sleeping in tents, boating, fishing, swimming, all land and water sports. All for the boys' health and pleasure. Address F. S. Swan,
Wilmington, Del.

57

Class Criticism

SIMPLE JAN

As Mother Pequot was ladling out the soup for dinner, there was a clatter of wooden shoes on the cobbles outside the door. The farmer and his two sons and the three farm laborers all turned as one man to see what was the matter.

Simple Jan stood there hanging on to the doorposts, his shock of yellow hair like clumps of flax about his scarlet face. He had run until he could scarcely speak.

"Come," he stuttered. "Come!"

"Come — where?" said the farmer, taking a spoonful of soup.

"Out into the lane. I've upset the load of hay. The old horse stumbled, and a wheel came off, and the hay is scattered everywhere."

"There's a good boy," said Mother Pequot, "let the men have their dinner first. Have a bowl of soup yourself!"

But Simple Jan stuck his fists into his eyes to keep back the tears. "I — I — can't!" he gasped. "Father wouldn't *like* it!"

They argued with him; they laughed at him; they teased him; they jeered. He was not to be persuaded, but only kept shaking his head and repeating obstinately, "Father wouldn't like it!"

"Well," said the farmer at last, as he lifted his bowl and hastily swallowed as much as he could of the good bean broth, "if that's the way you feel about it, we'll go and have a look. Come on, lads."

Mother Pequot scolded a little because the dinner would be cold, but the good-natured men got up, one after another, one wiping his mouth, and another still chewing a hunk of brown bread; and so they lumbered out after Simple Jan, who had already run across the yard.

When they came to the lane, they found that Jan had already unharnessed the horse and tied him to the gate. The wagon lay on its side, with one wheel wrenched off, and the hay made a great mound along the wall.

"Well, well," began the farmer crossly, "all this might have kept until we had finished our dinner in peace —"

But before he had stopped speaking, the great mound of hay by the fence began to move a little, as if it were shaken by a small earthquake.

The farmer stared, but one of the men gave a yell, and ran up to it and began to pull away great armfuls of hay.

"Jan," said the farmer, "where's your father?"

Before Simple Jan could answer, a mop of grizzled hair was sticking through the hay.

"I told you," sobbed Simple Jan, "that Father wouldn't like it if I stayed to dinner!"

Compare the story you wrote in Lesson 55 with this account, and point out the differences. If you find anything in your story that makes it more interesting than this one, show what

it is. Did any of you make the story end badly? Suppose Jan had been persuaded to stay to dinner and his father had been unable to get out and had been smothered under the hay, should you have liked the story better or not so well? Why?

Go through the story as it is told in this lesson and point out everything in it that you think adds to the interest. Can you suggest any details that would make it still more interesting? Should you like to know what the father said? Suggest what he might have said. Does it make the story better to add this? Why, or why not?

58

Review

1. What is the one thing that is most important in choosing a subject to write about?

2. What is important in choosing a title?

3. Where must a story begin? Where must it end? How should the beginning and the end be connected?

4. How can a story be made to seem real?

5. How does a surprise near the end add to the interest?

6. Which should you prefer to write about: an instrument for wireless telegraphy, or Chinese embroideries? Why?

7. Could you write in an interesting way about patience? about llamas? about King Xerxes? Why or why not in each case?

8. Tell the first and the last situation in "The Pied Piper of Hamelin," and make a list of the events that lead from the one to the other.

9. Is there a surprise when the Piper begins to lead away the children? Can you think of any other way in which he might have punished the people for breaking their promise?

10. Make a list of three or more stories that you consider really good.

59

Writing a True Story

The following questions may help you to find a subject for a story:

1. Have you ever seen a very amusing or exciting event, such as a comic accident? a rescue? a narrow escape?

2. Have you ever heard a sailor, a soldier, a fireman, an engineer, a miner, or any one else tell of an exciting adventure that had happened to him or that he had seen?

3. Have you ever asked your father or mother or any one else to tell you an interesting "true" story?

Write such a story, giving names to the place and to the people. Begin with a situation that changes almost as soon as the story begins, and end it with another situation to which the events of the story have led. Use as much description and conversation as you can. Tell the events in order, and try to increase the interest as you go on. If possible, introduce a surprise in regard to the ending.

60

The Agreement of Verb and Subject

Always be careful to make the verb singular or plural as its subject is singular or plural.

Study the following sentences, and tell why each verb is singular or plural:

You and I are invited. Every boy and girl is invited. Each boy and girl is invited. No boy or girl is invited. Many a boy and girl is invited. Many boys and girls are invited. Henry as well as Grace is invited. Neither Henry nor Grace is invited. Neither boys nor girls are invited. The whole family is invited, but only three of us are going. None of the girls is invited, and only one of the boys is invited. Only one out of five is invited.

Make other sentences, using: *You and I, he and I, she and I, you and he, you and she,* etc.; *each, every, many a, no; as well as; neither—nor; none of, one of, two of,* etc.; collective nouns, such as *family, household, group, class, body, company,* etc. Practice these sentences orally, in statements and in questions, until you have no doubt whether the singular or plural should be used in any such sentence.

61

Observation of Details

Interest in a story depends not only upon the way in which the events are told, but upon the degree to which the reader is made to *see* the people and places told about and to *feel with* the people in what they do and what happens to them.

For this reason, it is important that we should learn to *describe* in such a way as to make people *imagine* what we ourselves actually have seen and remember. To do this, we must, first of all, form the habit of noticing how things look.

Tell, without looking, how many windows there are in the schoolroom. How many panes of glass are there in each window? What are the windows like in your nearest neighbor's house? Are they wide or narrow? Are the panes large or small?

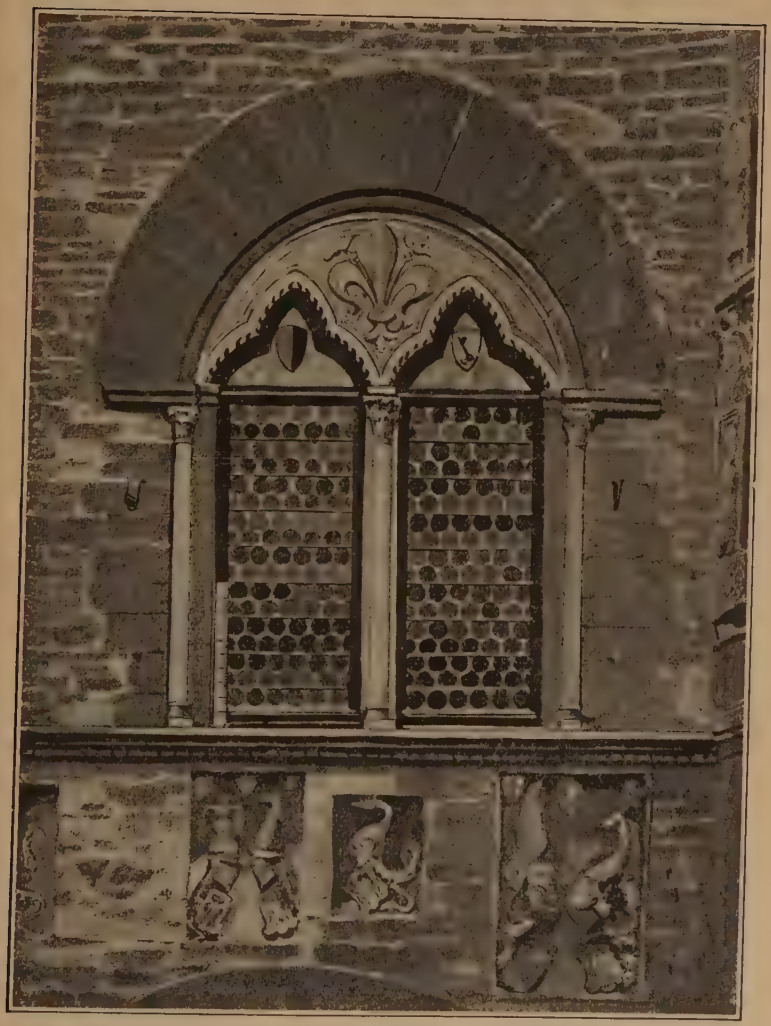
To-day we shall study a window which is probably very different from anything most of you have seen.

Look at the picture and try to point out all the differences between this window and the house windows that you know. Make a list of these differences. What kind of window have you seen that is most like this?

Look again at the picture and answer these questions:

What is the building made of? Is it new or old? How can you tell?

What is the general shape of the window? How many divisions has it? What is above it? below it? Does it open? How?



WINDOW IN A PALACE, FLORENCE

Of what shape is the white piece above the window? What is carved in the middle of this? What is carved in each of the hollow spaces beneath?

What do you find between the two parts of the window and on each side?

What is the shape of the window panes? How are they held together?

Describe, as well as you can, the carving below the middle of the window.

62

Written Description

Write a description of this window, giving the details in the order of the questions.

63

Informal Letters

Write two short letters:

1. A note to go with a birthday present, explaining what it is and why you chose it.

2. A note of thanks for the present from the person who received it, telling why the present is liked.

Let some of the letters be read and talked about. Try to find out ways of saying things that you think would increase pleasure both in the gift and in the notes themselves.

64

Characteristic Details

Could a story be made interesting if it told nothing about the people in it, or the places where it happened?

Suppose you read in a newspaper: "A man once drank some liquor that made him sleep for many years. When he awoke, all his friends and relatives were dead or scattered, and the town was entirely changed."

Does it interest you when it is put in that way? Who knows what story is summed up in these few words?

Try to sum up the story of "The Pied Piper of Hamelin" in a few words. What have you left out that makes the story interesting?

Take the story of Rip Van Winkle, which was summed up at the beginning of the lesson. If you have not read it, your teacher will tell it to you. What kind of man was Rip Van Winkle? Does the fact that he was that kind of man make the story interesting? Suppose he had been an unpleasant miser about sixty years old, would the story have been better, or worse? Suppose he had been a stupid, unsociable person, what then? Should you have liked it as well if his wife had been very fond of him and very kind to him before he went away? Should you have been thinking how unhappy she was all those years he was away?

Where is the scene of Rip Van Winkle laid? Why? Could the story have happened on an Illinois prairie? Why not? In the Rocky Mountains? In the swamps of Louisiana? Anywhere except in the Catskills? Why not?

Many stories seem to belong to certain places and certain kinds of people. If we change either the scene or the character of the people, we get an entirely different kind of story.

We have been studying a little how it is possible to observe closely and see many details about a thing that most people do not notice. It is necessary to do more than this. We cannot possibly put into our description all the details of even a small, simple thing; and if we could, people's minds would become so confused by reading over this long list that in the end they would have no picture of the thing at all.

What we must do is to look for and group together, in such a way as to make a picture, the *characteristic* details of what we are describing, that is, the details that make it *most like itself and least like anything else.*

ORAL EXERCISE

In each of the following descriptions, we have only one or two characteristic details. Find them:

1. Bob was a shaggy, gray sheep dog, square-built and clumsy, and he had one blue eye and one brown.

2. She was a pale, sallow young woman, with bright black eyes, and black hair that came down in a sharp peak on her forehead, and heavy eyebrows that almost grew together.

3. She had a dark-colored, fluffy Angora cat, whose fur was curiously shaded from black at the tips through all shades of gray to cream-white next the skin.

4. In the parlor stood a comfortable old red rep armchair, with a large ink stain on the right arm.

5. It was a tall, narrow frame house, and it stood lop-sided, as if it might be blown over any day.

Read the sentences again, and tell in each the details that are common to all things of the same kind, that is, to all sheep dogs, dark young women, Angora cats, armchairs, and frame houses.

Description must:

1. Tell enough details about the thing described to make us recognize the kind of thing that it is.

2. Tell the characteristic details that make it different from all other things of the same kind.

For instance, we might see twenty sheep dogs before we found one with such strange eyes. But many people do not know what a sheep dog looks like, so we need to use the words *shaggy*, *gray*, *square-built*, and *clumsy* in order to make them see what all sheep dogs are like, and then add the detail about the eyes in order to make a picture of a particular sheep dog.

So, as not all young women are sallow and dark, it is necessary to give the details that make a general picture of the kind of young woman this one was, and then give the particular details that make her different from every other of the kind.

In the same way explain why we use *fluffy* in the third sentence; why we use *red rep* in the fourth; why we use *tall, narrow* in the fifth sentence.

65

Written Description

Write a description of one of the following things, putting in the details that are needed to make people realize the kind of thing that each is, and those that are needed to make them see how it is different from others of its kind:

1. A curious cat, or dog, or bird, or horse that you know.
2. An odd-looking or oddly dressed person that you have seen, some one that you do not know.
3. A house that is different from all the other houses in your neighborhood.

66

Orders and Checks

When you are ordering goods, it is businesslike to write the different items in a list, giving the amount of each thing desired, the price at which it is sold, and the total cost. Write a letter to some firm, ordering several things in this way.

State in your letter that you are enclosing a check, give the amount of it, and state that it is in payment of the order.

Make out a check to go with the letter.

67

Sense Impressions

We do most of our observing with our eyes, but how do blind people manage? Could a person who was both blind and deaf observe? How? How does a blind man tell what people's faces are like? If we went into a dark kitchen, where several things were cooking, should we perhaps be able to tell what was for dinner? If we ate blindfolded, how could we tell what we were eating?

How many *senses* have most people? Name them. It is through these *senses* working together that we get our knowledge of the world about us. Of these senses *sight* is the most important, but each of the others helps. We cannot tell by looking at a bell how it will *sound*, or by looking at a pudding how it will *taste*, or by looking at a flower how it will *smell*, or by looking at a cushion how it will *feel*. So in describing, we must tell, not only how things look, but very often how they *sound*, *smell*, *taste* or *feel*.

ORAL EXERCISE

Tell how the school bell sounds; a streetcar gong; a telephone bell; a piano out of tune; a violin.

Describe the noise a cat makes when it is angry and when it is pleased. How many noises can a horse make? What does running water sound like? a high wind?

How does mignonette smell? a geranium? a tuberose? a pickle? boiling cabbage? raw fish? frying fish? wet paint?

How does quinine taste? a lemon? sugar?

How does rubber feel? silk? satin? plush? a baby's skin? marble? burlap?

Describe the following things by comparing each with something else: the outside of a peach; the fur of a long-haired cat; a brick; the noise of a crowd; the call of a newsboy.

68

Written Description

Write a short description of the smell of something cooking; another of the taste of something; another of the feel of something to the touch.

69

The Study of Description

Study the following descriptions, and tell to which senses they especially appeal, and also what is good about them:

1. Hallo! A great deal of steam. The pudding was out of the copper. A smell like a washing day! That was the cloth. A smell like an eating house and a pastry cook's next door to each other, with a laundress's next door to that! That was the pudding!

2. . . . Thou smellest of wood-smoke and cattle — altogether like a man already.

. . . that far-off clean smell which the Hill people call "the smell of the snows."

3. And everywhere and always, through sunshine or shadow, comes to you the scent of the city, the characteristic odor of St. Pierre, the pleasant smell that reminds you in some indefinable way of the taste of asparagus — a compound odor suggesting the intermingling, also, of sugar and garlic in those strange, tropical dishes which Creoles love.

4. . . . The big deer wished to rub off the velvet of his horns against the cold stones of Kali's statue. . . . Little by little he edged up and nuzzled Purun Bhagat's shoulder. Purun Bhagat slid one cool hand along the hot antlers, and the touch soothed the fretted beast, who bowed his head, and Purun Bhagat very softly rubbed and raveled off the velvet.

ORAL EXERCISE

Think of some familiar article of food, and describe its taste and smell so that the class can guess what it is.

Think of some familiar kind of cloth or stuff and describe it in the same way by mentioning only the feeling it gives to the hand.

70

Informal Letters

Write a letter asking a friend in some city not your own to make several purchases for you, describing very clearly what you want, telling the price you wish to give, and how the things are to be sent.

Exchange these letters. Answer the one you receive, as if

you were the person addressed, telling how far you have been successful with the shopping, and exactly what you have substituted for things you could not get. Let some of the letters and answers be read and criticized.

71

Character Drawing

When you read a story, are there usually a few persons in whom you are more interested than in others? Do you wish the story to come out in a certain way so as to make one person or a group of persons happy?

In whom are you especially interested in *Rip Van Winkle?* in *The Courtship of Miles Standish?* in *Little Women?*

Each of these persons is called the *hero* or *heroine* of the story; and all the other people in the story are grouped in such a way as to show their relation to the hero or heroine. Sometimes there are several heroes or heroines, as in *Little Women.*

When you are describing the hero or heroine of a story, you must look for the details that will make this person one whom the reader will like. When you are reading a story, do you not feel almost as if you were with the hero or heroine, actually having the adventures told about in the book? Then it is necessary that you should like or *be in sympathy with* the hero or heroine you are describing.

It is often possible by adding or changing a few words to make the hero of a story so unsympathetic that he ought to be the villain, or to turn a pleasant thing into something extremely unpleasant.

Take, for example, the five descriptions in Lesson 64.

In the first, do you not feel that Bob is a dog that you would like to know? Try adding the word *snarling,* or change *shaggy* into *mangy.* Is he just as attractive as before?

In the second, change *sallow* into *pretty*. Does that make a great difference? Now leave *sallow*, and change *bright* into *snapping* or *sharp* and add *coarse* before *black hair*. What has happened?

In the other three descriptions see what words you can change, or what other words you can add, in order to make each (1) more pleasing and (2) less pleasing than it is now.

72

The Agreement of Verb and Subject

When two or more pronouns of different persons are used as the compound subject of a verb, be very careful about the agreement of the verb.

In the following sentences, the plural form is needed:

He and I
She and I } (that is, *we*) are going.
You and I

Are you and he
Are you and she } (that is, *you*) going?

Are he and she (that is, *they*) going?

In the following sentences, the singular is needed, and the verb should agree with the nearer pronoun. Many writers, however, avoid this awkwardness by repeating the verb with each pronoun.

Thus we may say:	But it is better to say:
Is he or I to go?	Is he to go or am I?
Are you or he to go?	Are you to go or is he?
Are you or I to go?	Are you to go or am I?
Either they or I shall go.	Either they will go or I shall.
Either you or I shall go.	Either you will go or I shall.
Either he or I shall go.	Either he will go or I shall.

Make sentences, using the pronouns *I*, *you*, *he*, *she*, and *they* with *and*, *or*, *either — or*, and take care that the verbs are always correct.

73

Written Description

Write a description of one of the following:

1. A road or street that is attractive.
2. A man whom you would like to have for your uncle.
3. A cat that you would not like to lose.
4. A lonely-looking house.

74

Explaining a Process

A story, as we have learned, begins with one situation and moves through a series of events to another. No two stories are exactly alike. We may use the same places and people with different events, or we may use the same events with different places and people. Any change made in the persons, places, or events of a story will make it a different story.

But there are many actions which are practically the same, no matter by whom or when they are done. In giving an account of any one of them, we have only to give the actions of which it is composed clearly and in the right order.

ORAL EXERCISE

Explain how to sharpen a pencil.
Explain how to draw a perfect circle.
Explain how to make shadow pictures.
Explain how to sew on a button.
Suggest another subject for explanation and explain it.

75

Bills and Receipts

It is very important in business transactions to make out a bill and to send a receipt in the proper way. Make out a

bill for several items to some person, and write a receipt for the amount of the bill.

76

Written Explanation

Watch some process and note the different steps of it. Write a clear explanation of this from your notes. Choose from among the following:

1. How a vacuum cleaner is used.
2. How a patch is put on a shoe.
3. How salad dressing is made.
4. How some vegetable is cooked.
5. How a chicken or turkey is carved.

77

Compound Sentences

Sentences are classified into four groups according to the way in which they tell a thought. They are also classified according to the way in which they are built up.

The two most important parts of a sentence are the subject and the predicate. What is the subject? the predicate?

A sentence that has but one subject and one predicate is called a *simple sentence.*

I have a new hat.
Have you a new hat?
What a pretty new hat you have!
Give me a new hat.

All these sentences are simple. Why? Name the subject and the predicate of each.

Two or more simple sentences are often combined into one, which thus becomes a *compound sentence.* Thus:

Mary went to see Grandmother.
I stayed at home.

These are two simple sentences, but they may be combined into one, as:

Mary went to see Grandmother; but I stayed at home.

Each part of a compound sentence which might stand alone as a simple sentence is called a *clause*.

EXERCISE

Tell whether each of the following sentences is simple or compound. If it is compound, name the clauses of which it is composed.

1. I bought a pink dress, but Helen bought a blue one.
2. Did you go to the boat race?
3. How pretty your hat is, and how well it goes with the dress!
4. I walked along the shore, but I met no one.
5. Father gave me a dollar, and I spent it for a book.
6. Will you read it, or shall I read it to you?
7. Give me liberty, or give me death!
8. How the water ruffles in the breeze!
9. Will you walk to town with me to-day, or shall we go to-morrow?

78

Written Explanation

Write an account, making use of story, explanation, and description, of a visit to some factory or workshop; or of something that you have seen done outdoors, such as ice-cutting or wood-cutting, or paving a street; or choose some other subject which your teacher will allow you to write upon.

79

Class Criticism

Be ready to read your paper in class, and to criticize those that you hear read.

Is the account complete? Is it clear? Is it given in the right order? Is description used as much as possible to add to the interest? Do you see where more might be used? Does it appeal to the eye alone, or are the other senses used as much as possible? Can you suggest any definite ways in which the paper might be improved?

80

Punctuation in Compound Sentences

Turn back to Lesson 77, and notice how the clauses of a compound sentence are punctuated there.

The clauses of a compound sentence, if short and closely connected in meaning, are usually separated by commas.

When, however, the clauses of a compound sentence are not very closely connected in idea, or when they are in contrast with one another, they are separated by a semicolon, as:

Mary came in to dinner; afterward we walked by the lake.

We spent very little money; but we managed to have a good time.

EXERCISE

In the following compound sentences, explain the use of commas and semicolons to separate the clauses:

1. Tom played well; but Cyril played wonderfully.
2. We took our lunch with us, and spent a happy afternoon in the park; but in the evening we were caught in a shower.
3. I like many kinds of animals; but I love horses best.
4. She knew, and we knew, and she knew that we knew, and we knew that she knew that we knew that she had been baking cake all morning.
5. We unpinned our veils, and took off our hats, and arranged our hair before the glass.
6. I love the sea; but I do not like sailing.

7. The little church had stood there for centuries; but the trees probably remembered the laying of the first stone.

8. The gale blew hard, the rain slanted in sheets, the boats were smothered in spray.

9. Shall we walk in the park, or shall we row on the lake?

10. Either he did not hear well, or he was absorbed in thought.

81

Written Description

Suppose that you have been living just a year in your home. Write to a distant relative who has never seen it, telling how it has looked during the four seasons of the year. Do not describe your house, but only your home surroundings, as the street in a city or town or village, or, if you live in the country, your immediate surroundings.

82

Order in Description

In writing a story we can add greatly to its interest by describing the principal places and people that come into it.

What is the first step toward making a good description? Do we observe with our eyes alone? How else? How many senses have we? How can we use them in description?

It is also necessary in description to have some plan or order in which to mention details, especially when there are many of them. In a story the details are usually mentioned in the order of time; in a description they are usually mentioned in one of three ways:

1. In the order of position.
2. In the order of importance.
3. In the order in which we notice them.

Most often we use a combination of these three ways. The order in which we notice them is often the order of their importance; and after we have mentioned the striking details, we go on to the others in the order in which they come to the eye, which is, *unless either the thing itself or we ourselves are moving*, the order in which they are placed. We shall study to-day a picture of a house. As it is a picture and we cannot see it from a distance and draw gradually nearer, *the point of view* does not change.

Find a good picture of a house in some book or magazine. Make notes about its surroundings, situation, size, shape, color, material; what sort of entrance it has, what sort of windows, roofs, porches; how much of it is shown in the picture, and where the person must have stood who took the picture. Note, also, anything odd or uncommon about the house or about its appearance. Make a brief note of the parts of the house not shown in the picture. Now write a description of the house, being careful to describe only what is shown in the picture.

83

The Point of View

Choose some house or building that you know well. Look at it from three points of view:

1. So far away that you can see only its general outline. Make notes of what you see at this point.

2. About halfway between this point and the front of the house. Make notes of what you see there.

3. Immediately in front of the house. Make notes again of what you see.

Be ready to describe this house to the class from these three points of view. Choose a house that is striking in appearance, so that some of your classmates may guess from your description which house it is.

84

Shall and Will

Learn this summary of the uses of *shall* and *will:*

1. *I shall, We shall,* and *Shall you?* express simply future time.

2. *You will, He will, She will, It will, They will, Will he? Will she? Will it?* and *Will they?* express simply future time.

3. *Will you?* expresses a request on the part of the speaker.

NOTE. *Will I?* and *Will we?* are used only to repeat the invitation or inquiry, *Will you?*

4. *I will* and *We will* express willingness, promise, or determination on the part of the speaker.

5. *You shall, He shall, She shall, It shall,* and *They shall* express determination on the part of the speaker.

6. *Shall I? Shall he? Shall she? Shall it?* and *Shall they?* leave the decision to the person addressed.

Let members of the class take turns in making sentences, using each of these forms correctly, and telling exactly what each sentence means.

85

Written Description

Write a description of some interesting house that you know, telling:

1. How it looks in its surrroundings from a distance.
2. How it looks from the street or road in front of it.
3. How it looks from one side.
4. How it looks from the back.

86

Overdue Bills

A kind of business letter that often has to be written is one requesting the payment of an overdue bill. This needs to be written carefully. It must be courteous, in order that it may not offend one who intends to pay but has been neglectful or unable to do so; and firm, in order that a dishonest person, who has bought without meaning to pay, may realize that he will be made to pay by law if necessary. Write a letter on one of the following subjects:

1. Write a letter to some boy, asking him to pay for the school paper which he has had for some time but has not yet paid for.

2. Write a letter to some girl, asking her to pay her dues to the basket ball team, which are several weeks overdue.

3. Write a letter to some boy, asking him to pay a certain sum of money that he promised for the football team.

4. Write a letter to some girl, asking her to pay the sum of money that she promised to give for some flowers that were sent by the class to one of its members who was sick.

Be careful to have the letters correct in form.

87

Description of a Scene

I sat on the stump of a tree at his feet, and below us stretched the land, the great expanse of the forests, sombre under the sunshine, rolling like a sea, with glints of winding rivers, the grey spots of villages, and here and there a clearing, like an islet of light amongst the dark waves of continuous tree-tops. A brooding gloom lay over this vast and monotonous landscape; the light fell on it as if into an abyss. The land devoured the sunshine; only far off along the coast, the empty ocean, smooth and polished within the faint haze, seemed to rise up to the sky in a wall of steel.

From Joseph Conrad's *Lord Jim*

Where was the person who saw this view? What tells you this? Name the different details in the landscape, and tell what each was like.

What colors are used in the description?

Describe this view briefly in your own words.

Have you ever stood on a hilltop or on the top of a tall building? Describe what you saw. Choose only the most important things, and tell their colors.

88

Suggestion

All of us are at times interested in finding resemblances between things and people. We notice that some people are like other people, some animals are like other animals or like people, and people are like animals. We constantly hear people say, "Oh, that reminds me of —". People and things suggest other people and things which are like them and yet different. One of the greatest sources of interest in writing is *suggestion;* that is, bringing up in the mind of the reader scenes with which he is familiar, or showing resemblances that he recognizes as soon as they are pointed out.

To-day we shall study a picture which suggests that a group of dogs may be very like people in their actions and characters.

First read the story about the people, and then study the picture to see how the artist has worked out the resemblance between the people and the dogs.

ALEXANDER AND DIOGENES

More than two thousand years ago there lived in Greece a wise man named Diogenes. He had such a contempt for wealth and power that he would not even live in a house, but passed his time in a tub, telling people what he thought of

them. One day, a splendid young king named Alexander, who had conquered all the known world, came to see him, to learn something from his wisdom. Diogenes received him as roughly as if he had been an ordinary man.

An English writer named John Lyly, of the time of Queen Elizabeth, more than three hundred years ago, describes in a play the scene between them.

This is what was told to Alexander about Diogenes:

There was an old obscure fellow who, sitting in a tub turned toward the sun, read Greek to a young boy. When I wished him to appear before Alexander, he answered: "If Alexander wishes to see me, let him come to me; if to learn of me, let him come to me; whatsoever it be, let him come to me." "Why," said I, "he is a king." He answered, "Why, I am a philosopher." "Why, but he is Alexander!" "Ay, but I am Diogenes." I was half angry to see one so crooked in his shape to be so crabbed in his sayings; so, going my way, I said, "You shall repent it, if you do not come to Alexander." "Nay," he answered smiling, "Alexander may repent it, if he does not come to Diogenes; virtue must be sought, not offered." And so, turning himself to his cell, he grunted I know not what, like a pig under a tub.

This is the account of the meeting of the two:

Alexander. We will go see Diogenes. And see where his tub is! Diogenes!

Diogenes. Who calls?

Alex. Alexander. How did it happen that you would not come out of your tub to my palace?

Diog. Because it was as far from my tub to your palace as from your palace to my tub.

Alex. Why then, do you owe no reverence to kings!

Diog. No.

Alex. Why so?

Diog. Because they are no gods.

Alex. They are gods of the earth.

Diog. Yes, gods of earth.

Alex. Plato is not of your mind.

Diog. I am glad of it.

Alex. Why?

Diog. Because I would have none of Diogenes' mind but Diogenes.

Alex. If Alexander has anything that may please Diogenes, let me know, and take it.

Diog. Then take not from me that which you cannot give me — the light of the world.

Alex. What do you want?

Diog. Nothing that you have.

Alex. I have the world at command.

Diog. And I in contempt.

Alex. You shall live no longer than I will.

Diog. But I shall die, whether you will or not.

Alex. How should one learn to be content?

Diog. Unlearn to covet.

Alex. Were I not Alexander, I should wish to be Diogenes!

The English artist, Sir Edwin Landseer, made a picture of the scene. And as he was an animal painter especially, he represented all the people in the story as dogs. He made Alexander a white bull terrier; and his courtiers, chiefly spaniels, because spaniels fawn on people; his soldiers, blood-hounds; and Diogenes, a mongrel somewhat like a collie.

Where does the scene take place? What different things do you notice around the tub and on the ground? To whom do they belong? What kind of man is the owner?

What do you notice about the appearance of Alexander and his court? about Diogenes?

What is the expression on Alexander's face? What do you think he would say if he could speak? What are the courtier dogs saying to one another? What are the soldier dogs thinking? What does Diogenes' expression mean? What would he say if he could speak?

Is the picture amusing?

ALEXANDER AND DIOGENES.

89

Written Description

Write a description of the picture. Begin with the background; then speak of Alexander and his court; and last of Diogenes.

90

Commas between Clauses

Besides simple and compound sentences, there is a third kind, which is made up of clauses, only one of which might stand alone as a simple sentence, while the others are dependent upon it, as: *When the rain has stopped, we shall go for a walk, if the roads are not too muddy.*

This is a complex sentence. Which clause might stand alone as a simple sentence? Which clauses depend upon it?

The dependent or *subordinate* clauses of a complex sentence are usually introduced by such words, as: *when, where, whence, why, although, since, if, who, which, what, that,* and the like.

When the dependent clause of a complex sentence precedes the principal clause, or is loosely connected with it, separate the two by a comma.

EXERCISE

In the following sentences, name the principal clauses, and the subordinate clauses, and explain the punctuation:

1. When the bluebirds come, spring is near.
2. When you have finished, let us go, as you intended.
3. Although it is late, we may be in time if we hurry.
4. Since Clara came, we have been busy.
5. However this may be, keep cheerful, if you can.
6. Though you may not be pleased, hide the fact.
7. Unless I hear to-morrow, I shall go.

8. Until the work is finished, I shall have no time, I think.
9. That this is true, I do not doubt.
10. Before the message came, I was troubled.

91

Biography

A story that gives an account of some person's life is called a *biography.*

Give a brief biography of some living person that you know, or a brief biography of some one that you have studied about in your history or read about elsewhere.

Put into your opening paragraph the reason why that person is interesting or important.

Make a list of the facts of his parentage, surroundings, and education, which contributed to his greatness, and of the principal events of his career. Write about each of these in a separate paragraph.

92

Autobiography

An account of one's own life is called an *autobiography.*

Write a short autobiography. State when and where you were born. Make a list of the things that seem to make your life different from other people's, and write about each of these in a paragraph.

93

Can, May, Ought, Let's

Review the summary in Lesson 84.

Can means *able to; may* means *permitted to.*

The form *let's* is the abbreviation for *let us;* do not use *let's us,* which would mean *let us us.*

Do not use *had* with *ought.*

ORAL EXERCISE

Read the following sentences, one at a time. Make six sentences like each of these, using other verbs, as: *Let us play. Shall we come?* etc.

Let us go now. Shall we have to hurry? Shall you take an umbrella? We ought to have gone an hour ago.

May we go? We can finish our lessons in an hour.

Will you come to tea with me? Will I? Gladly!

Shall Tom drive you home? Will Esther be there? We shall play tennis later. Shall the boys call for you?

94

Informal Letters

Write a letter to some intimate friend or relative, urging a visit. Tell what you will do to make the visit pleasant, and give all the reasons you can think of to persuade your visitor to come.

Exchange the letters. Let each pupil pretend to be the person addressed in the one received, and write an answer, either accepting the invitation and replying to the various points in the letter, or declining it and giving good reasons why it cannot be accepted.

A few of the letters may be read and criticized as to whether they are interesting, well-written, and correct in form.

95

Oral Description

Describe a group of people whom you have seen somewhere. Take one of the following subjects unless you can think of something better:

1. Waiting for the train.
2. Recess (in the school yard).
3. An accident in a city street.

96

Telegrams

Ten words are allowed by the telegraph companies for a message; for each additional word the sender has to pay an extra charge. No charge is made for the heading or the address, so these are written in full; but because of the expense, the greeting and the close are left out; and all words not necessary to the meaning are also omitted. To write a telegram in ten words, and yet make the message clear, is often difficult.

Write a telegram in regard to one of the following situations:

1. You have been spending a week in the White Mountains. On your return, your train has failed to connect at the junction with the express, and you are obliged to stay over night. Telegraph your father that you are safe and tell the cause of your delay.

2. You are to have a Christmas play at your school next Tuesday. Telegraph to a friend, asking him to be present.

97

Diaries

Sometimes when people wish to have a record of their lives, in order to know what they were doing at some particular time, they keep a *diary;* that is, a book in which they write each day whatever they think is of most importance, or whatever they wish especially to remember.

Although notes for a diary ought to be written each day, in order to be accurate, see whether you can put down now, under the date of each day of last week, the things which were of most interest to you during that time. See how much you can put into a few words.

The following is a day's record written by Sir Walter Scott:

March 27. Wrote two leaves this morning and gave the day after breakfast to my visitor, who is a country gentleman of the best

description; knows the world, having been a good deal attached both to the turf and the field; is extremely good-humored, and a good deal of a local antiquary. I showed him the plantations, going first around the terrace, then to the lake, then came down to the Rhymer's Glen, and took carriage at Huntly Burn, almost the grand tour, only we did not walk from Huntly Burn. The Fergusons dined with us.

98

The Comma

1. Miss Jenkyns, *that is to say, the rector's eldest daughter,* looked like a strong-minded woman.
2. The old ladies wore pattens, *which were the overshoes of that time.*
3. Miss Matilda, *also called Miss Matty,* wrote charming letters.
4. Captain Brown was a great admirer of Boz, *as Dickens called himself in those days.*

Are the sentences complete without the italicized expressions? Then what have the words in italics to do with the meaning? What other punctuation marks might be used instead of commas to separate the italicized expressions from the rest of the sentence?

Commas may be used to separate a parenthetical or explanatory group of words from the rest of the sentence.

When the explanatory words are introduced by *that is, that is to say, for example,* and so on, as in sentence 1 above, these words are separated from the rest of the sentence by commas.

EXERCISE

In the following sentences, explain the commas:

1. We put on our calashes, which were hoods worn over caps.
2. The general, that is, Wellington, was not disturbed.
3. Helen, who is my favorite cousin, will go with us.
4. Their house, I mean the country home, is far from the road.

5. This wind, which is called the *sirocco*, is hot.
6. Peggy, as we always call Margaret, is full of fun.
7. Mr. Brown, as I told you, always means well.
8. If you add tomato juice to milk, you see, it curdles.
9. Tomato juice, as you know, is sour.
10. This work, let me tell you, is hard.

99

Observation and Description

On page 195 is a picture of the French emperor, Napoleon. When did he live?

Does he look like a king or an emperor? Why do you think so?

Describe his uniform. What is he carrying in his hand?

What do you think of his horse? Of what color is it? Describe its general build, its ears, mane, tail, legs. How does it differ from a farm horse?

What do you suppose Napoleon is looking at? What is he thinking about?

Who are the two men behind him? Why are they not on the mound with him?

How is he sitting his horse? like a man who expects to gallop away in a moment, or one who expects to stay where he is for a long time?

Describe his head and face: the shape, forehead, eyes, nose, mouth, chin, expression.

Is he short or tall? thin or fat?

Is the sun shining in the picture? How do you know? On which side of Napoleon is it? Is it high or low in the sky?

Do you think the day is windy, or still? Why?

Describe the picture as a whole, beginning with the background, and then taking the general appearance of Napoleon and his horse, and last, his face and expression.

100

A Dramatic Situation

The Emperor Napoleon, whose picture we studied in the last lesson, was a wonderful man. He made France the conqueror of more than half of Europe. This he was able to do, partly because he had great genius for commanding armies, but perhaps even more because he made his officers and men love him so that they would stop at nothing for his sake. This was true not only of his generals, but even of the youngest boys in the ranks of his army.

The idea of this utter devotion so impressed the poet Browning that he wrote the following poem to show what wonderful courage and endurance Napoleon could inspire.

Read the poem carefully to be sure that you understand every word in it. Notice especially the words that Browning uses in an unusual way, such as *prone*, *oppressive*, *vans*, *sheathes*. Look these up in the dictionary and try to picture to yourself what each means.

Look up the word *battery* in the dictionary and make up your mind what kind of battery is meant here.

What is meant by "full-galloping"? "your flag-bird"? "flaps his vans"? "sheathes a film"?

Who is speaking in the poem?

Tell the story in your own words. Can you put it all into a sentence or two? Try.

Describe in your own words Browning's idea of the appearance of Napoleon. How far does it agree with the picture you have been studying? What differences, if any, do you notice?

How many stanzas are there? How many lines are there in each stanza? How do they rhyme? Which lines are short and which are long?

Do you like the poem? Why, or why not?

NAPOLEON *Meissonier*

Learn the poem and see whether you can say it in such a way as to bring out all the feeling and all the meaning that Browning put into it.

INCIDENT OF THE FRENCH CAMP

You know, we French stormed Ratisbon:
A mile or so away,
On a little mound, Napoleon
Stood on our storming-day;
With neck out-thrust, you fancy how,
Legs wide, arms lock'd behind,
As if to balance the prone brow,
Oppressive with its mind.

Just as perhaps he mus'd, "My plans
That soar, to earth may fall,
Let once my army leader Lannes
Waver at yonder wall," —
Out 'twixt the battery smokes there flew
A rider, bound on bound
Full-galloping; nor bridle drew
Until he reach'd the mound.

Then off there flung in smiling joy,
And held himself erect
By just his horse's mane, a boy:
You hardly could suspect —
(So tight he kept his lips compress'd,
Scarce any blood came through)
You look'd twice ere you saw his breast
Was all but shot in two.

"Well," cried he, "Emperor, by God's grace
We've got you Ratisbon!
The Marshal's in the market place,
And you'll be there anon

To see your flag-bird flap his vans
Where I, to heart's desire,
Perch'd him!" The chief's eye flash'd; his plans
Soar'd up again like fire.

The chief's eye flash'd; but presently
Soften'd itself, as sheathes
A film the mother-eagle's eye
When her bruis'd eaglet breathes;
"You're wounded!" "Nay," the soldier's pride
Touch'd to the quick, he said:
"I'm kill'd, Sire!" And his chief beside,
Smiling the boy fell dead.

ROBERT BROWNING

101

Informal Letters

Write a letter to your father or mother or sister or brother. Suppose that the person addressed has been away for more than a week, and tell all the little home happenings that you think would be of interest.

Let some of the letters be read, and let the class vote as to which is the most interesting and give reasons.

102

The Place of the Adverb

Place an adverb if possible before the word it modifies.

The word *only*, which is sometimes an adjective and sometimes an adverb, is very commonly misplaced. Explain the difference in the meaning of the following sentences:

1. *Only* I heard the robin a moment ago.
2. I *only* heard the robin a moment ago.
3. I heard *only* the robin a moment ago.
4. I heard the robin *only* a moment ago.

The preposition *to* when used with a verb form must not be separated from that verb form by a word or group of words. Place all the modifiers of the verb either before the word *to* or after the verb form, thus: I wish to state *clearly*. I wish *emphatically* to state. Try to practice *constantly*.

Make ten sentences, using *to* with verb forms and modifiers, and try to find the best place in the sentence for each modifying word or group of words.

103

Written Biography

Try to find out all the facts you can about Napoleon. Make notes of these, choosing only the most important things, and then write a short biography of him. Put down a list of the subjects before you begin, and make each paragraph tell about a definite section of his life.

If you have not a book that will give you the life of Napoleon, write about some other man or woman suggested by your teacher.

104

Study of Description

Find in some book or magazine a good picture of a dog. Write answers to the following questions:

How large is the dog?

Has he long, or short hair? If the hair is long, is it coarse or fine, straight or curly?

What color marks has he?

What are the size and shape of his head? Describe his face. What sort of look has he?

Describe his ears, his legs, his tail.

What do you think of his temper? Would he be a good dog to play with?

Is he a hunting dog, or a watch dog, or a lap dog? Can you tell what breed of dog he is?

Is he young or old? How can you tell?

Does he look bright, or stupid? Do you think he could learn to do tricks or to be useful in any way?

Make an oral description of him, following the order of the questions, and putting in their proper places any points that you notice which are not asked for in the questions.

105

Written Description

Make notes, and then write a description of some dog you know.

Tell about his character and intelligence and temper, as well as about his appearance; and when you are writing about some act which showed his character or intelligence, think how he looked and acted at the time, and try to describe him so that others will know what you mean.

You need not follow the same order as in Lesson 104; you may begin with the dog's name, breed, and general appearance.

106

Class Criticism

Be ready to read the sketch you wrote for Lesson 105 and to talk about others that are read.

107

Lettergrams

If you have a message too long to be sent by telegram without great expense, and too important to be delayed, what can you do? What is a night letter? a day letter?

In writing a night letter or a day letter, the important thing

is to make every word count. As you are allowed only fifty words, you must learn to cut out all the words that can be spared without making the meaning less clear.

Write a night or a day letter on some subject that cannot be expressed in a telegram and that you consider too important to be delayed.

Let some of the letters be read and let the class decide which might have been expressed in telegrams, and which might have been written as ordinary letters.

108

Character Study

A DUTCH PICTURE

Simon Danz has come home again,
From cruising about with his buccaneers;
He has singed the beard of the King of Spain,
And carried away the Dean of Jaen
And sold him in Algiers.

In his house by the Maese, with its roof of tiles,
And weathercocks flying aloft in air,
There are silver tankards of antique styles,
Plunder of convent and castle, and piles
Of carpets rich and rare.

In his tulip-garden there by the town,
Overlooking the sluggish stream,
With his Moorish cap and dressing-gown,
The old sea captain, hale and brown,
Walks in a waking dream.

A smile in his gray mustachio lurks
Whenever he thinks of the King of Spain;
And the listed tulips look like Turks,
And the silent gardener as he works
Is changed to the Dean of Jaen.

The windmills on the outermost
Verge of the landscape in the haze,
To him are towers on the Spanish coast,
With whiskered sentinels at their post,
Though this is the river Maese.

But when the winter rains begin,
He sits and smokes by the blazing brands,
And old seafaring men come in,
Goat-bearded, gray, and with double chin,
And rings upon their hands.

They sit there in the shadow and shine
Of the flickering fire of the winter night;
Figures in color and design
Like those by Rembrandt of the Rhine,
Half darkness and half light.

And they talk of ventures lost or won,
And their talk is ever and ever the same,
While they drink the red wine of Tarragon,
From the cellars of some Spanish Don
Or convent set on flame.

Restless at times, with heavy strides
He paces his parlor to and fro;
He is like a ship that at anchor rides,
And swings with the rising and falling tides,
And tugs at her anchor-tow.

Voices mysterious far and near,
Sound of the wind and sound of the sea,
Are calling and whispering in his ear,
"Simon Danz! Why stayest thou here?
Come forth and follow me!"

So he thinks he shall take to the sea again
For one more cruise with his buccaneers,
To singe the beard of the King of Spain,
And capture another Dean of Jaen
And sell him in Algiers.

HENRY WADSWORTH LONGFELLOW

Tell in a few words what sort of man Simon Danz was. Does the poem give any indication how long ago he lived?

Answer the following questions:

What are buccaneers?

Do you think Danz really caught the King of Spain and singed his beard, or does the expression here mean something a little different? What?

Why should he have piles of carpets? What kind of carpets do you suppose they were? Where did he get them?

Have you ever seen a whole bed of tulips? Did you ever hear or read anything about the Dutch people and their tulips? What are "listed tulips"? Why should they remind Danz of Turks?

Are there many windmills in Holland? Do you know what they are used for? What would the towers on the Spanish coast be used for? What does "goat-bearded" mean?

Who was Rembrandt of the Rhine? Find out anything you can about him.

What is a "Don"?

What is an "anchor-tow"?

Describe the house of Danz. Does Longfellow's list suggest to you that there were many other rich things in it? What other things can you think of?

Describe the dress and appearance of Danz.

What made him so restless?

Who remembers the name of any other buccaneer? Can you tell briefly what he was like and what he did?

109

Written Character Study

Write an account of one of the following:

1. Some interesting person that you know who has traveled much or had many adventures.

2. If you know no such person, some interesting person that you have read about.

110

Order in Description

To-day we shall study the picture on page 205 of a scene in one of the Hebrides.

Where was the person standing who took the picture? If we were in that place, we might change our point of view by moving up or down, but as we are looking at a picture, the point of view is fixed.

From this point of view we can see a good many things, and unless we can describe them in some definite order, we shall not be able to make a clear picture.

If this were your home and you were describing it as a "real scene," not as a picture, you would not say first that there were mountains and a castle and a town with crooked streets and fishing boats and the sea, because that order would wholly confuse the mind of the reader, and he would not see the scene at all. He would not know the most important fact of all, which is that the castle is in the sea.

You might begin with (1) a castle in the sea, with fishing boats, and on another island a little town with crooked streets and mountains in the background; or (2) a ring of mountains, and the crooked streets of a little town by the sea, on which lie fishing boats, and out in the middle of it a castle surrounded by the water; or (3) a little town with crooked streets, with mountains on the one side and the sea on the

other, on the sea fishing boats, and out in the middle of the bay a castle.

Whether you begin with (1) the castle, or (2) the mountains, or (3) the town, there is an orderly movement from one thing to that which lies next to it in the picture, and this orderly movement gives a *general impression* of the scene as a whole, from the point of view that you have chosen.

The next step is to describe in more detail each part of the picture.

The one thing that we must not do is to mix up the three parts by naming details in one and then another and then going back to the first again. *Keep together all the details that belong to one part.*

Let us begin with the center of interest, *Kiessimull Castle.* Tell how it is placed, its material, its general shape, the position of the tower, the windows — everything that you notice about it.

Is the water around the little islet on which it stands a lake or a bay of the sea? Look at the edge of the beach in the foreground to find out. Why is the edge of the beach darker than the higher part?

What are the larger boats on the water? How many are there? Describe one.

Look at the hills in the background. How should you describe their shape? Do you see any trees? rocks? Do you think the grass would be good?

Look at the foreground. How should you describe the street? What are the houses made of? Are the stones cemented together or loose? How many stories high are the houses? How are the roofs made? Should you be surprised to see a horse or a cow chewing at one of them? How should you describe the chimneys? Are there chimneys on all of the houses? How does the smoke get out of the others? Do you see any windows? Describe one. What must the doors be like?

KIESSIMULL CASTLE

Which way is the open sea? Give your reasons.

Name things in the picture that are entirely different from your home surroundings.

111

Written Description

Write a careful description of the picture. Turn back to Lesson 110 to see the three best arrangements of the three parts, and choose whichever you please. Write your description for some one who has not seen the picture; and afterward, if you can, show some one the description and the picture together, and bring to class any criticisms that are made.

112

Informal Invitation

Most of the invitations that we receive are not strictly formal. They are merely cordial little notes expressing the desire that our friends feel to have us with them. In answering, we should follow as nearly as possible the form of the invitation.

Write two of the following notes:

An invitation to dinner; and an acceptance.

An invitation to a picnic (describing briefly what it is to be); and a note of regret on account of illness.

An invitation to spend Sunday in the country; and a note of regret on account of a previous engagement.

An invitation for a matinée (describe briefly); and an enthusiastic acceptance.

113

Agreement of Pronouns

In using personal pronouns to refer to indefinite words, be careful to make the personal pronoun of the same number as its antecedent.

The words in the following list are singular and the personal pronoun must be singular to agree. The gender of the personal pronoun will depend upon the sex shown by the antecedent.

Any one	Every one
Each	Many a
Either	Neither
Every	None

NOTE. *None*, which was originally *no one*, has come to be plural also. *Any* may be singular or plural.

When the indefinite antecedent refers to persons of both sexes, either use *his*, or *his and her*, or change the indefinite word to one that is plural.

Each includes all the individuals of a group, but considers them separately.

Every also includes each individual of a group, but emphasizes the fact that all are meant.

Any refers to one or more than one of a group, but does not point out which.

Either gives a choice between two; two taken together are called *both*.

EXERCISE

Read the following sentences as they stand; then change each indefinite word that is in the singular to the plural and make the personal pronouns agree; likewise, change each that is plural to the singular. Make such other changes as are necessary. Make other sentences of the same kind.

1. Each boy and girl must bring his or her lunch.
2. Either of these persons may take his place now.
3. Neither of these persons has taken his leave yet.
4. Both of these men wished their names to be known.
5. Every one likes his work to be appreciated.
6. Any who like may leave their hats here.

7. Any one may pick as many flowers as he pleases.
8. Many a girl has made trouble by her tongue.
9. None is too old to think himself above learning.
10. Every man or woman is responsible for his or her acts.

114

Outlining a Description

Think out answers to the following questions, omitting the group that does not apply to you:

A. *For city or town children.*

1. Is the city or town in which you live among the hills or mountains, or in a flat country?

2. Is it on a river, or lake, or on the ocean?

3. Are the hills or mountains rocky, or covered with trees, or with grass, or with what? Is the flat country woodland, or prairie, or what?

4. What is the river like, broad or narrow, long or short, swift or slow, rocky or sandy or muddy, clear or dirty? Think of all the words that you can that would describe the river.

What is the lake like, small or large, clear or dirty, with wooded or rocky or sandy shores? Think of all possible words that would describe your lake.

What is the ocean like? Remember that millions of children in this country have never seen the ocean. Find the words that would describe for them the water and the shore as you know it.

5. How many people are there in your town? Try to find just the right word to describe its size.

6. As you think over its general appearance, what is the usual color of the buildings, gray, red, brown, or what color or colors? Are the buildings chiefly tall or low, handsome or ugly, plain or much decorated? Are the streets wide or narrow, straight or crooked? How are they paved? Are there trees?

Are there more houses or more flats? Are there many parks and gardens?

Is there any public building or monument, or any natural object, such as a mountain or cascade, that makes your town differ from others that you know?

B. *For country children.*

1. Do you live among the hills or mountains, or in the plains? Is the country rocky or wooded, desert or covered with grass, or cultivated into farms and gardens?

2. Are you near a river, or lake, or the ocean? If so, answer the questions under A 4.

3. How far away is the nearest town or village? Describe briefly its size, its general appearance, and the number of people in it, answering the questions under A 6.

4. Does your house stand in a garden? What do you see from the windows?

Make a plan for a description to be called "My Home."

Do this by arranging in an outline all the most important details that you have been thinking about and noting down. Emphasize whatever makes your home different from every other place that you have known.

Your plan may be made in several different ways; but wherever you begin, do not skip about from place to place in your description. You may begin with the things that are nearest you, or with those that are farthest away; but whichever you do, make each group of details come next to the one with which it would naturally be noticed if you were looking at the scene in a picture. Put together all the things that would be found together in a picture, and then proceed in an orderly way to the next group.

115

Written Description

Write a description called "My Home in ——." Supply the name of the town or the district in which you live.

In writing keep your outline before you, and put in nothing that is not planned for in your outline. Do not change your point of view or the order of the details, since you have them carefully planned. Do not exaggerate by making things larger or smaller, uglier or prettier, older or newer, than they are, or in any way different from the appearance they have for you. Emphasize the striking details.

116

Formal Letters

Write to the secretary of some society an application for membership. Write the secretary's reply. Use the ordinary form for a business letter.

117

Retelling a Story

Study this account of a great battle which was fought between the Greeks and the Persians more than two thousand years ago, so that you can tell it in your own words.

THERMOPYLÆ

Xerxes, King of Persia, sailed with two million men to conquer Greece. They landed in Thessaly, which was separated from Greece by rough and high mountains. Between these mountains and the sea lay a narrow pass, called Thermopylæ, which seemed the only land passage into Greece.

Against the invaders was sent Leonidas, King of Sparta, with about four thousand men, including three hundred Spartans who had vowed never to return home in defeat.

Leonidas seized the pass, encamped within it, built up a ruined wall at the narrow western end, and there awaited the enemy. High above the pass and farther inland, there was a steep mountain path through the chestnut wood; from the seashore it was very hard to find, and there was little chance that the enemy would stumble upon it; but in order to run no risk, Leonidas set a guard there.

A Persian spy who got near enough to see the wall, rode back and reported to Xerxes that he could see men on the wall, and in front of it some engaged in sports, and others combing their long hair, as was their custom when about to go into battle.

For two days Xerxes and his men attacked the pass, but they could no more force a way through the Greeks than through the rocks themselves.

On the second evening a Greek traitor crept into the Persian camp and offered, for a great sum of money, to show the mountain path by which the Persians could come out at the eastern end of the pass, which was behind the Greeks.

At daybreak, the Greek guards high up on the mountain heard the trampling of many feet, and fled before a shower of arrows.

The defenders, looking up from the pass below, saw the gleam of helmets and spears among the trees, and knew that the Persians had found the mountain path, and would hem them in and attack them from both sides at once.

But there was still time to escape. Leonidas gave leave to every man who wished, to return home. He and his three hundred, he said, would die at their posts. In the end, about fourteen hundred warriors remained to face two million.

Leonidas, knowing that the fight was hopeless, and wishing to inspire the enemy with fear of the Greek name, no longer kept behind the wall, but marched out into the open.

The Greeks fought until their spears were splintered and their swords were broken. They hurled innumerable Persians into the sea and the morass at the foot of the cliff; but however many were slain, others came on as ceaselessly as the waves of the sea.

At last the Spartans retreated to a little hillock within the pass, and fought with daggers and even with their hands and teeth. Man by man they fell, until at sunset not a living man was left.

The Persians won, but the example of Leonidas and his men so inspired the other Greeks that they took fresh courage, and within a year had driven the Persians out of their land. The defeat of Leonidas and his men at Thermopylæ was perhaps worth more to Greece than victory would have been, because of the spirit of patriotism that it inspired.

118
A Story from History

Find in your history an account of some heroic deed. Put down all the main points, and arrange them in the proper order; then give your account, trying to make it as vivid and interesting as possible.

119
An Historic Room

Imagine yourselves standing in the doorway of the room shown in the picture. What scene of the year 1776 comes to your mind? Read an account of it in your history.

What men gathered here and for what purpose? Who presided? Who were some of the first signers of the Declaration of Independence? What position would they take in your picture? Were the chairs arranged then as they are in this picture?

Give a brief description of the setting. Is the room large or small, rich or simple, old or new? What do you see on the walls? Now describe the central figures you have imagined in this scene.

What part of your picture is foreground? Which is background? Why is this called an historic room?

120
Oral Description

Give a description of some room that you know well, naming first the general impression of size, shape, and color; then the articles of furniture that make the room what it is. Do not try to describe everything.

121
Informal Letters

Why do you go to school? Do you like it, or does some one make you go? Would you rather work?

ROOM IN WHICH THE DECLARATION OF INDEPENDENCE WAS SIGNED

Are there any things that you like about going to school? What? Why do you like them?

Could school be made pleasanter? More useful? In what ways?

Suppose a friend who does not go to school has written to ask you about it. Write a letter telling what you think.

122

The Use of Negatives

Two negatives destroy each other; do not use two when you need one.

The principal negatives are *no, not, none, nothing, nowhere,* and *never.* Remember that *none* means *not one,* or *not any, nothing* means *not anything, nowhere* means *not anywhere,* and *never* means *not ever.*

When there is a *not* in the sentence, use *one, anything,* and *ever* instead of *none, nothing, never.*

Mistakes are most often made after *don't, doesn't, hasn't,* and *didn't,* because people forget that these words already have a *not* in them.

EXERCISE

Practice the following sentences and make five others like each one:

Haven't you any paper? Have you no paper?	I haven't any. I have none.
I didn't see anything. I saw nothing.	I don't see anybody. I see nobody.
Don't you ever come my way? Do you never come my way?	I never come your way.
Hasn't he ever said so? Has he never said so?	He hasn't ever said so. He has never said so.
Doesn't she go anywhere? Does she never go anywhere?	She never goes anywhere. She goes nowhere.

123

Letter to a Newspaper

Write a letter to a newspaper about something to which you think people's attention should be attracted, such as:

1. A bad piece of road that needs repair.
2. Poor service on trains or street cars.
3. Bad lighting of some street or district.
4. A vacant lot that has become filled with rubbish.

124

A Story Poem

THE FORSAKEN MERMAN

Come, dear children, let us away;
  Down and away below.
Now my brothers call from the bay;
Now the great winds shorewards blow;
Now the salt tides seawards flow;
Now the wild white horses play,
Champ and chafe and toss in the spray.
  Children dear, let us away,
    This way, this way.

Call her once before you go.
  Call once yet,
In a voice that she will know:
  "Margaret! Margaret!"
Children's voices should be dear
(Call once more) to a mother's ear —
Children's voices, wild with pain.
  Surely she will come again.
Call her once and come away,
  This way, this way.
"Mother dear, we cannot stay.
The wild white horses foam and fret.
  Margaret! Margaret!"

Come, dear children, come away down.
  Call no more.
One last look at the white-wall'd town,
And the little gray church on the windy shore;
  Then come down.
She will not come though you call all day;
  Come away, come away.

Children dear, was it yesterday
We heard the sweet bells over the bay;
  In the caverns where we lay,
Through the surf and through the swell
The far-off sound of a silver bell;
Sand-strewn caverns, cool and deep,
Where the winds are all asleep;
Where the spent lights quiver and gleam;
Where the salt weed sways in the stream;
Where the sea-beasts, rang'd all round,
Feed in the ooze of their pasture-ground;
Where the sea-snakes coil and twine,
Dry their mail and bask in the brine;
Where the great whales come sailing by,
Sail and sail, with unshut eye,
Round the world forever and aye?
  When did music come this way?
  Children dear, was it yesterday?

Children dear, was it yesterday
(Call yet once) that she went away?
Once she sate with you and me
On a red gold throne in the heart of the sea,
  And the youngest sate on her knee.
She comb'd its bright hair, and she tended it well,
When down swung the sound of the far-off bell.
She sigh'd, she look'd up through the clear green sea;
She said: "I must go, for my kinsfolk pray
In the little gray church on the shore to-day.

'Twill be Eastertime in the world — ah me!
And I lose my poor soul, merman, here with thee."
I said: "Go up, dear heart, through the waves;
Say thy prayer, and come back to the kind sea-caves."
She smil'd, she went up through the surf in the bay.
Children dear, was it yesterday?

What is a merman? What other word is something like it?

Section 1. Who is speaking? To whom? Where are they? Where are they going?

Section 2. Who is Margaret? Why will she not come? Why can they not stay?

Section 3. What three bits of description are given of the scene?

Section 4. What bells were ringing? What is told of the bottom of the sea?

Section 5. Why did Margaret wish to go away? Did she mean to come back?

125

Children dear, were we long alone?
"The sea grows stormy, the little ones moan.
Long prayers," I said, "in the world they say.
Come," and we rose through the surf in the bay.
We went up the beach, by the sandy down
Where the sea-stocks bloom, to the white-wall'd town;
Through the narrow pav'd streets, where all was still,
To the little gray church on the windy hill.
From the church came a murmur of folk at their prayers,
But we stood without in the cold blowing airs.
We climb'd on the graves, on the stones worn with rains,
And we gaz'd up the aisle through the small leaded panes.

She sat by the pillar; we saw her clear:
"Margaret, hist! come quick, we are here.
Dear heart," I said, "we are long alone.
The sea grows stormy, the little ones moan."
But, ah, she gave me never a look,

For her eyes were seal'd to the holy book.
Loud prays the priest; shut stands the door.
Come away, children, call no more.
Come away, come down, call no more.

Down, down, down,
Down to the depths of the sea.
She sits at her wheel in the humming town,
Singing most joyfully.
Hark, what she sings: "O joy, O joy,
For the humming street, and the child with its toy,
For the priest, and the bell, and the holy well,
For the wheel where I spun,
And the blessed light of the sun!"
And so she sings her fill,
Singing most joyfully,
Till the shuttle falls from her hand,
And the whizzing wheel stands still.
She steals to the window, and looks at the sand.
And over the sand at the sea;
And her eyes are set in a stare;
And anon there breaks a sigh,
And anon there drops a tear,
From a sorrow-clouded eye,
And a heart sorrow-laden,
A long, long sigh
For the cold, strange eyes of a little mermaiden,
And the gleam of her golden hair.

Come away, away, children.
Come, children, come down.
The salt tide rolls seaward.
Lights shine in the town.
She will start from her slumber
When gusts shake the door;
She will hear the winds howling,
Will hear the waves roar.
We shall see, while above us

The waves roar and whirl,
A ceiling of amber,
A pavement of pearl;
Singing, "Here came a mortal,
But faithless was she;
And alone dwell forever
The kings of the sea."

But, children, at midnight,
When soft the winds blow;
When clear falls the moonlight;
When spring-tides are low;
When sweet airs come seaward
From heaths starr'd with broom;
And high rocks throw mildly
On the blanch'd sands a gloom:
Up the still, glistening beaches,
Up the creeks we will hie,
Over banks of bright seaweed
The ebb-tide leaves dry.
We will gaze, from the sand-hills,
At the white, sleeping town,
At the church on the hill-side,
  And then come back down,
Singing, "There dwells a lov'd one,
But cruel is she;
She left lonely forever
The kings of the sea."

Section 6. Point out all the beautiful bits of description of the little town by the sea. Why wouldn't Margaret go back to the merman and her children?

Section 7. Was Margaret happy in her home town? What troubled her?

Section 8. What would disturb Margaret's sleep?

Section 9. Point out all the beautiful bits of description of the seashore.

Tell in a few words the story of "The Forsaken Merman."

126

Oral Story

Tell the story of the merman, describing the town, Margaret, the merman, and their children, and their home at the bottom of the sea.

Make your first situation show Margaret in her own home by the sea, and tell how she came to be in the sea. Tell how happy she was there until she heard the bell. Make the last situation show Margaret at home again and troubled by the sad voices of the sea people, as in the poem.

127

Exercise in Clearness

In writing a sentence it is always necessary to consider whether the little words such as *a*, or *an*, *the*, *his*, *her*, *its*, and prepositions should be repeated or not. The repetition or omission of such words often makes a great difference in the meaning.

For example, what is the difference in meaning between the following pairs of sentences?

1. A pink and white tulip is in blossom.
2. A pink and a white tulip are in blossom.
3. His cousin and classmate has moved away.
4. His cousin and his classmate have moved away.
5. The statesman and scholar is dead.
6. The statesman and the scholar are dead.

In which sentences have we only one subject? In which two? The verb must be singular or plural to agree with its subject.

When two or more nouns name persons or things as being grouped together, it is not necessary to repeat the preposition, before each. When they name persons or things that are separate, the preposition must be used before each noun.

1. It is as fixed as the laws of the Medes and Persians.
2. The laws of the French and of the English differ widely.
3. Napoleon was conquered at Waterloo by the English and Germans.
4. England was conquered by the Danes and by the Normans.

EXERCISE

In the following sentences, explain the differences that would arise if the little words now repeated were omitted, or those omitted were repeated:

1. A black and white terrier sat on the steps.
2. I bought a pink and a white dress.
3. Cornwallis was defeated by the French and Americans.
4. We had a visit from our cousin and friend.
5. Our ball team defeated the Reds and the Blues.

Make five sentences illustrating the difference in meaning when *a, an, the, his,* prepositions, and the like, are repeated or omitted.

128

Newspaper Report

Imagine that you are a reporter on a newspaper and write several paragraphs to go with one of the following headings:

1. PET DOG MAY END LOST GIRL MYSTERY
   It Will Be Sent Out With Child Like Missing One
   Believed Animal's Actions Will Show
   What Happened When Josie
   Hannon Vanished

2. 35 MINUTES NEEDED TO SHINE ELEPHANT'S SHOES
   Judy of Luna Park Wears Them and Is Proud
   THE BOOTBLACK BALKS AT FIRST
   He Gains Courage, However, When the Big Pet of
   Children Proves How Gentle She Is

3. WOMAN ASLEEP ON THE PIER FALLS INTO RIVER

Rescued by Diver When All Hope of Saving Her Seems Gone

129

Oral Story and Description

Can you remember much about your first day at school? Did you wish to go or not? Who took you there? What was the school like? the room? the teacher? Were you frightened, or how did you feel? What did the other children say to you and you to them? Do you remember any of them especially well, their names, and how they looked, and what they said? What did you think of your first lessons? Do you remember what you did? Do you remember what you said to your mother when you reached home, and what she said to you? Did you wish to go back the next day? Why, or why not?

Make a story and description called "My First Day at School." Put in as many interesting and funny things as possible. Repeat what was said, as far as you can remember it, and tell how you felt, as well as what happened.

130

Written Explanation

Make a written outline for one of the following subjects. Plan it so as to make your explanation clear to some one who knows nothing whatever about the subject. Then write a brief explanation:

1. How to put a paper cover on a book.
2. How to make good sandwiches.
3. How to make a rabbit hutch.
4. How to play some new game.

Keep your paper.

131

Class Criticism

Exchange the papers written yesterday, and when you have read the paper which has come to you, see whether you can tell, briefly and clearly, what you have read in the paper. If you cannot, try to find out whether the fault is in the paper or in yourself.

132

Informal Letters

Write a letter to a friend who is a great lover of books, giving an enthusiastic account of the last book that you have read and liked.

133

Oral Argument

Take either side of the following subject, and try to persuade your teacher and the class that you are right:

Should children be taught a trade before they leave school, or not?

134

Than and As

In comparing, remember always to use *other* if you are comparing a thing with others of its kind, as: Fred is taller than any *other* boy in the class (because Fred *is* a boy); but Martha is taller than any boy in the class (because Martha is *not* a boy).

In using the personal pronouns after *than*, put each in the case of the noun or pronoun with which it is compared, as:

He is taller than *I*.
They judged *him* to be taller than *me*.
I like *her* better than *him*.

In making a comparison such as, "as tall as —, if not taller," be careful to put the second noun or pronoun after the *as*, as:

Martha is as tall as *Grace*, if not taller.

NOTE. — Do not say, Martha is as tall as, if not taller than, Grace.

ORAL EXERCISE

Practice the following sentences, supplying different words for the blanks, and make five others like each of them:

Charlie is — than any other boy I know.
Grace is — than any boy I know.
Oliver is as — as Alfred, if not —.

135

Formal Letters

Write a letter to the Board of Education, asking that there be added to the course of study some kind of work that is not now included. Give every reason that you can think of to urge this upon them.

136

Summary of the Comma

The specific uses of the comma are the following:

1. *To separate words used independently, or in address.*
2. *To separate quotations from the rest of the sentence.*
3. *To separate appositives from the rest of the sentence.*
4. *To separate* yes, no, *and other adverbs, such as* certainly, indeed, truly, *when they modify the sentence as a whole.*
5. *To separate a series of words, or groups of words.*
6. *To separate the parts of a letter heading.*
7. *To separate explanatory or parenthetical groups of words from the words that they modify.*
8. *To separate a subordinate clause that precedes a principal clause from the principal clause.*

9. *To separate a word or a group of words from another with which there is danger of its being wrongly taken.*

10. *To separate from one another clauses of a compound sentence that are closely connected in thought.*

EXERCISE

Give the reasons for all the commas in the following passage:

The appearance of Rip, with his long, grizzled beard, his rusty fowling piece, his uncouth dress, and the army of women and children that had gathered at his heels, soon attracted the attention of the tavern politicians. They crowded around him, eyeing him from head to foot, with great curiosity.

One of them cried: "Well, you old rascal, what brings you to the election with a gun on your shoulder, and a mob at your heels? Do you mean to breed a riot in the village?" When he heard this, Rip replied in dismay: "Alas! no, gentlemen, I am a poor quiet man, a native of this place, and a loyal subject of the king. Nicholas Vedder, the schoolmaster, knows me."

ADAPTED FROM WASHINGTON IRVING'S *Rip Van Winkle*

137

Oral Argument

Let the class be divided into two sections, and have a discussion on one of the following subjects:

1. Girls are more useful to their parents than boys.
2. Cats make better pets than dogs.
3. A soldier has a harder life than a sailor.
4. Winter is better for fun than summer.

138

Pronunciation

When we hear any one say, "I hain't got it," or, "I seen them things yesterday," or, "The gents ain't to home," we know at once that he is not well educated. It may not be his

fault that he has not learned to speak more correctly, but it will be ours if we do not.

There are many expressions of different kinds that we must learn to avoid if we wish to speak well. The best way to learn to avoid them is to practice the correct forms until we use them naturally, without having to stop to think which form is correct, just as we learn to throw accurately, or to do anything else well, by practicing it often.

One of the most important things to learn in speaking is to pronounce words correctly. Here are some words that we must be careful about:

In *áeroplane* and *áerated*, notice that *er*, not *re*, comes after the *a*.

In *arc'tic*, notice that the first syllable sounds like *ark*, not *ar;* and that in *ant'arc tic*, the first syllable is *ant*, not *an*.

In *arch'itect* the first syllable is pronounced *ark*, not *arch*.

Say *attacked*, not *attackted*.

Say *hos'pitable*, not *hospit'able*.

Remember that water runs from a *fau'cet*, not from a *fas'set*.

Notice that there is an *n* after the *r* in *government;* but no *h* after the *t* in *height*.

Don't pronounce *length* and *strength* as if they were spelled *lenth* and *strenth*.

Use *stature* (with an *r*) when you speak of the *height* of a man, but *statue* (without *r*) when you mean a figure in marble or clay or metal.

Remember that the *t* is not pronounced in *often* or *soften* or *listen* or *fasten* or *chasten* or *hasten*, or in *bristle* or *whistle* or *pestle*.

Remember that the first syllable of *partridge* is not *pat*, nor the first of *cartridge*, *cat*.

Do not pronounce *er* like *ur* in *America* or *very*.

EXERCISE

1. Make sentences using each of the words just given and pronounce them correctly.

2. Find out the meaning and the correct pronunciation of the following words:

drama	suite	wrestle
route	tour	yacht
rinse	wrench	yeast

139

Formal Letter

Write a letter inviting some distinguished person to be a guest at a play or a debate of a society to which you belong. Try to interest him to come. Be very careful to see that your letter is in every respect in good form.

140

A Test of Good Writing

One way to find out whether a piece of writing is good is to read it aloud. No writing is as good as it should be if it is hard to read aloud and does not sound well when it is read. One way, then, of learning to write well is to read aloud what we have written and to form the habit of criticizing our sentences and our words to see whether *they fit well together.*

If a sentence is so long and clumsy that we have to take breath in the middle of it, it is usually not a good sentence.

If the emphatic words all come together in one part of the sentence, while another part is so little emphasized that we hurry to get over it, it is not a good sentence.

If all the sentences are of about the same length, whether short and jerky, or long and hard to read, the writing is not good.

If the sentences are so loosely connected that we have to stop and think whether they belong together, and how they belong together, the writing is not good.

If any group of words in a sentence is so carelessly placed that we cannot see at once what it modifies, and so get the entire meaning of the sentence without any difficulty, the writing is not good.

If a piece of writing is to give pleasure when it is read aloud, the sentences must be not only clear in their meaning and clearly connected, but they must be so arranged that, in reading them, the voice does not soon grow tired but is carried on by the music and variety of the sounds that it utters.

EXERCISE

Read aloud some composition or part of a composition that you have written this year. Let the class suggest how its sentences might be made better.

Then turn to the description in Lesson 87, and read it aloud. Point out how it is good in all the ways mentioned in this lesson.

141

The Right Word

Why is one word better in a certain place than another which has almost the same meaning?

There are more than two hundred thousand words in our language, and no two of them have exactly the same meaning. In order to speak and write well, we must not only learn to know many words, but we must study the difference between words that are almost the same, and so be able to tell which is actually the best for our meaning. For one reason or another there is always one word that is better than any other for a particular place. There is a famous story which tells how a boy who afterward became a great writer competed at school for a prize in composition and did not finish because he could not find exactly the word he wanted. He knew that it was not *several*, or *many*, or *few*, or *some*, or *a crowd*, or any other word that he could think of. Hours after, when it was too late, the word came to him. Ninety-nine people out of a hundred would have been satisfied with one of the other words, but not Tommy, and Tommy became a great writer.

In studying words, then, there are two things that we must do:

1. Learn to know many of them.
2. As we learn them, observe the differences between them.

Unless we know many, we have no choice; and unless we can distinguish clearly between words that resemble one another, knowing many leads only to confusion.

The way to get the use of many words is always to be on the lookout in books, newspapers, and the conversation of people, for a new word, and not to rest content until we have found out exactly how it is different from all the others which seem to be just like it. The best way to find out these differences is to observe how the word is used in different sentences.

Take words that express the idea of something that it pleases you to look at: *beautiful*, *pretty*, *handsome*, *lovely*. Can you tell, without using a dictionary, how they are different? Which could you not use very well of a lion? a mountain? a tree? a bull dog? When each is used of girls, what is the difference in meaning?

EXERCISE

Tell the difference in meaning between the words in the following groups, using the dictionary:

1. bold, brave, courageous, daring, intrepid, reckless.
2. discover, invent, find.
3. big, large, tall, high, towering.
4. speed, haste, hurry.
5. savage, wild, cruel, barbarous, barbaric, fierce.

142

Report of Committee

Suppose you and four others had been appointed by a club to find out what it would cost to have a picnic at a certain place on a certain day, and whether you could get permission to use

the picnic grounds, and to suggest a plan for meeting all the expenses. As chairman of this committee, write the report of the committee. Make it brief but thorough and clear.

Address it to the president and members of the —— Club, and after the address, begin:

> Your committee, appointed to inquire into and report upon the question of holding a picnic at ——, on ——, begs leave to submit the following report and recommendations:

Then report (1) on grounds, (2) expenses, (3) plans for meeting expenses, (4) recommendations.

Then sign it thus:

> Respectfully submitted on behalf of the Committee,
>
> ————————————,
>
> *Chairman.*

143

Simple Words

Long and unfamiliar words should not be used when the meaning can be expressed as well by simpler and more familiar ones. Some persons are fond of using big words because they think them a sign of wisdom and learning, but usually the best writers try to say things as simply as they can. Of course, some things are hard to say in words that are simple and familiar, but any one who is learning to write should study simplicity as well as clearness.

A few good writers have been too fond of big words. Dr. Samuel Johnson, who lived more than a hundred years ago, is the most famous of these writers. His friend Oliver Goldsmith jokingly said to him, "If you were to write a fable about little fishes, Doctor, you would make the little fishes talk like whales."

Even in his talk Dr. Johnson sometimes translated his remarks from clear, vigorous English into this stiff, stuffed style. He once said of a play, "It has not wit enough to keep it

sweet;" then putting the same thought into bigger words, "It has not vitality enough to preserve it from putrefaction."

EXERCISE

1. In his dictionary, Dr. Johnson defined *network* thus:

Anything reticulated or decussated, at equal distances, with interstices between the intersections.

See if you can make a simpler definition of *network*.

2. Let observation with extensive view
Survey mankind from China to Peru.

What does this mean? Say it as simply as you can.

3. Read the following carefully, and when you have found out its meaning, rewrite it in simple English:

I am equally weary of confinement with yourself and not less desirous of knowing what is done and suffered in the world. Permit me to fly with you from this tasteless tranquillity, which will grow yet more loathsome when you have left me. You may deny me to accompany you, but cannot hinder me from following.

144

Unnecessary Words

Although it is well to have many words at the tongue's end, it is equally important not to use more than one needs for the expression of an idea. Often, as in the following sentences, words are added quite unnecessarily, the meaning being perfectly clear without them.

EXERCISE

In the following sentences point out words that might be dropped without changing the meaning:

1. I have got a new dress.
2. We met a poor widow woman on the street.
3. Cover the bread over with a napkin.

4. He stood up for a minute or two; then he sat down.
5. I shall begin first by telling you a story.
6. I do not know from whence he comes.
7. The North Sea and the Atlantic Ocean are connected together by the English Channel.
8. Keep off of the grass.
9. An island is completely surrounded on all sides by water.
10. He works very well for a new beginner.

145

Letters of Introduction

Write a letter of introduction for a friend to take to another friend who lives in a different part of the country. Tell why you think each will enjoy knowing the other.

146

Misused Words

Many errors in using one word for another are found only among the uneducated.

One of the commonest is *leave it lay* (or *be*) for *let it lie* (or *be*). Another is I *calculate* (or *callate*) to go to-morrow, instead of I *intend*. Still others are *ourn*, *your:n*, *hisn*, *hern*, *theirn*, for *ours*, *yours*, *his*, *hers*, *theirs*.

But persons of fairly good education often make mistakes of practically the same kind.

They say, "Oh, I am *real glad*," or *awful glad*, when they should say *very glad;* "I feel *some* better," for *somewhat* better; "He *aggravated* me," for *irritated;* "He is *dangerous*," for *dangerously ill;* "You *want* to do this," for *need* or *ought;* "*fix*," for *mend* or *repair;* "I *expect* you went too early," for *think* or *suppose;* "I am *kind of* (or *sort of*) worried to-day," for *somewhat* or *a little;* "This is *all the farther* he

would go," for *as far as*. Another awkward expression that is becoming common is, "*Due to* his illness, I could not come," for "*Owing to* his illness, I could not come." The use of *loan* for *lend* is common, but it is best to use *lend* as the verb, and *loan* only as a noun.

Even persons of good education often use words incorrectly, sometimes because of ignorance, sometimes because of carelessness. We need not and should not acquire these bad habits of speech.

If a workman who had mortgaged his house fell ill and could not pay, many would call it a *crime* if the house were sold and he and his family were turned out of doors; but although this might be a *sin* (that is, a violation of religion and morality), it would not be a *crime* unless it were against the law. So, *character* is often misused for *reputation*; a man may have a very bad *character* and (because he has not been found out) a very good *reputation*, or a very good *character* and (because he has been wrongly accused) a very bad *reputation*. So of many other words. On account of the *necessities* of his condition a man may have to do without some of the *necessaries* of life, such as good food, pure water, warm clothing. Many writers, including most of even the best newspaper men, have entirely ceased to use *necessaries* and, wrongly, speak of the *necessities of life*, when they mean the *necessaries*. *Apparent* is often used for *evident*. Anything is evident when it is clearly true. A statement or a condition may be *apparent* when it only *appears* to be true but really is not. Many persons who wish to speak elegantly say *cheaply* when they mean *cheap* (it is well not to use *cheaply* at all); *inaugurate* when they merely mean *begin; anticipate* when they mean *expect; identified with* when they mean *connected with; balance* when they mean *rest* or *remainder; very pleased* when they should say *very much pleased; I beg to say* when they should say *I beg leave to say; excessively* when they mean *exceedingly; sufficient* when they mean *enough*. And there are many more errors like these.

EXERCISE

Look up the following words in your dictionaries and be ready to make a sentence using each correctly:

calculate — intend
fix — mend
loan — lend
necessities — necessaries
evident — apparent
identified — connected
excessively — exceedingly
aggravate — irritate
kind — sort
character — reputation
witness — see
inaugurate — begin
balance — rest
sufficient — enough
anticipate — expect — suspect
crime — sin — vice

147
Slang

Almost everybody uses slang. Some persons can hardly speak a sentence without using one or more bits of it. To avoid it altogether is like keeping primped up all the time. To use it constantly is like going about half-dressed and slouchy.

Some slang is catchy and amusing when it is fresh and suggests an odd picture or a comic view of things. But even the best of it soon goes stale; and there are few things staler than stale slang. The trouble is that those who are fond of it seldom know when to give it up.

There is some slang that ought never to be used, even when it is new, because it is vulgar and coarse in origin or meaning. Coarse and vulgar speech is as bad as other sorts of coarseness and vulgarity.

Besides the slang which is constantly growing up and dying out, there is a kind which lasts year in and year out with thoughtless and careless people. This kind consists in using a few words — good words when properly used — for all sorts of persons, places, conditions, and events. Every person, place, or thing is to such people *gorgeous, perfectly elegant,* or *awfully mean, perfectly horrid,* and so on. When people have this habit, two things happen. In the first place, those to whom they speak get only general and vague notions of what they mean to say. As they have only a few terms of praise or blame, persons and things very different both in kind and

in degree are praised or blamed in the same terms. Then they themselves lose much of their power of thinking as well as that of speaking accurately. Speech and thought are so dependent on each other that the person who speaks vaguely and loosely soon becomes unable to think in any other way.

We may sum up then by saying:

1. Do not use any sort of slang at a time when it would be out of place.
2. Do not use any slang that has become stale.
3. Avoid coarse, vulgar slang altogether.
4. Do not get into the habit of making one small group of words express all that you think and feel.

Make a list of the slang words and phrases that you often use. Mark with *v* any that you think are coarse and vulgar; with *s*, any that are stale; with *f*, any that are fresh and picturesque and clean. Explain the meaning of three of them.

148

Imagery and Rhythm

THE BABY

I

A baby's feet, like sea-shells pink,
  Might tempt, should heaven see meet,
An angel's lips to kiss, we think,
  A baby's feet.

Like rose-hued sea-flowers toward the heat
  They stretch and spread and wink
Their ten soft buds that part and meet.

No flower-bells that expand and shrink
  Gleam half so heavenly sweet
As shine on life's untrodden brink
  A baby's feet.

II

A baby's hands, like rosebuds furled
Whence yet no leaf expands,
Ope if you touch, though close upcurled,
A baby's hands.

Then, fast as warriors grip their brands
When battle's bolt is hurled,
They close, clenched hard like tightening bands.

No rosebuds yet by dawn impearled
Match, even in loveliest lands,
The sweetest flowers in all the world —
A baby's hands.

ALGERNON CHARLES SWINBURNE

What is Swinburne trying to make us feel in these poems? To what things does he compare a baby's feet? a baby's hands? Are they like these things? Have you seen any "rose-hued sea-flowers"? What are they called? Do you know that a baby's feet "stretch and spread and wink"? What are the "ten soft buds"? When Swinburne speaks of "flower-bells that expand and shrink," does he not give a picture of very delicate and sensitive flowers? Can you name any such flowers? In the second poem, what are "brands"? What is "battle's bolt"? Do babies clench their hands hard?

Are the poems musical in sound? Make a list of the words that you consider especially musical.

How many stanzas are there in each poem? How many lines in a stanza? Have all the stanzas the same number of lines? How many rhymes are there in each poem? How are they arranged?

Are all the lines of the same length? Read them and beat time to mark the accented syllables. Read them so as to make four accents in the first and third, fifth and seventh, eighth and

tenth lines; three in the second, sixth, and ninth; and two in the fourth and eleventh lines.

The relations of accented and unaccented syllables make the *rhythm* of a poem.

Learn these two poems and say them so as to bring out all the beauty of the words and the music of the rhythm.

149

Explanation of a Poem

Poetry is often harder to understand than prose, partly because the rhythm sometimes causes the thought to be expressed in an unusual order, and partly because the words used in poetry are often different from those with which we are familiar, and need explanation. Take the following passage from the poet Ben Jonson and see how good an explanation you can write of it. First look up in the dictionary every word that you do not understand, and be sure that you get the thought of each sentence. How does a tree grow in bulk? Why does Jonson mention the oak as living three hundred years? What does he contrast with the oak? How does he contrast the two, and why? What is he leading up to? Then write in your own words what you think the poet means. Write it for some one younger than yourself who does not understand it.

It is not growing like a tree
In bulk, doth make men better be;
Or standing long an oak, three hundred year,
To fall a log at last, dry, bald, and sear :
A lily of a day,
Is fairer far, in May,
Although it fall and die that night;
It was the plant and flower of light.
In small proportions we just beauties see;
And in short measures life may perfect be.

BEN JONSON

150

Minutes of a Meeting

If you were appointed secretary of a meeting, you would have to keep a record, called the minutes, of what was done at the meeting. This record could, of course, not include every word that was spoken, but it must, if it is to be of any value in the future, contain a clear account of every decision that was made, including the exact form of every resolution offered and the names of the mover and seconder, and a copy of every report made by a committee.

Suppose you are appointed secretary *pro tem.* of a social club, and that the following is the regular order of business of the club:

1. Call to order.
2. Appointment of secretary *pro tem.*
3. Reading and approval of the minutes of the preceding meeting.
4. Reports of committees.
5. Unfinished business.
6. New business.
7. Adjournment.

Write the minutes of the meeting at which the committee on the picnic reported, and let that be the only committee to report. Do not give the report in full, but state in a few words the conclusions reached by the committee. Try to think of some unfinished or new business to bring before the club; state what motions were made and who made them. Then sign the minutes with your name and your title as secretary for the meeting.

151

Review

1. In writing or talking, which is more important, what you say, or how you say it?

2. How do you get something to say?

3. If you are not interested in a composition, how can you become so? How does being interested help you to talk and write well?

4. How do you know where to begin a story and where to end it?

5. What makes a story interesting?

6. What is the chief use of description? What directions can you give for making a description good?

7. How do you use explanation? What makes an explanation good?

8. Explain the difference between a compound and a complex sentence.

9. Does your choice of words make much difference? What rule can you give for the choice of words?

10. Of all the prose and poetry that you have studied this year, what do you like best? Why?

152

TUBAL CAIN

Old Tubal Cain was a man of might,
In the days when earth was young;
By the fierce red light of his furnace bright,
The strokes of his hammer rung:
And he lifted high his brawny hand
On the iron glowing clear,
Till the sparks rushed out in scarlet showers,
As he fashioned the sword and spear.
And he sang: "Hurrah for my handiwork!
Hurrah for the spear and sword!
Hurrah for the hand that shall wield them well,
For he shall be king and lord!"

To Tubal Cain came many a one,
As he wrought by his roaring fire;
And each one prayed for a strong steel blade,

As the crown of his desire;
And he made them weapons sharp and strong,
Till they shouted loud for glee;
And they gave him gifts of pearls and gold,
And spoils of the forest free.
And they sang: "Hurrah for Tubal Cain,
Who hath given us strength anew!
Hurrah for the smith, hurrah for the fire,
And hurrah for the metal true!"

But a sudden change came o'er his heart,
Ere the setting of the sun;
And Tubal Cain was filled with pain
For the evil he had done;
He saw that men, with rage and hate,
Made war upon their kind,
That the land was red with the blood they shed,
In their lust for carnage blind.
And he said, "Alas! that I ever made,
Or that skill of mine should plan,
The spear and the sword for men whose joy
Is to slay their fellow-man!"

And for many a day old Tubal Cain
Sat brooding o'er his woe;
And his hand forebore to smite the ore,
And his furnace smoldered low.
But he rose at last with a cheerful face,
And a bright courageous eye,
And bared his strong right arm for work,
While the quick flames mounted high.
And he sang: "Hurrah for my handiwork!"
And the red sparks lit the air;
"Not alone for the blade was the bright steel made,"
And he fashioned the first plowshare.

And men, taught wisdom from the past,
In friendship joined their hands;
Hung the sword in the hall, the spear on the wall,
And plowed the willing lands:
And sang: "Hurrah for Tubal Cain!
Our staunch good friend is he;
And for the plowshare and the plow.
To him our praise shall be."

CHARLES MACKAY

What does this poem mean? Who was Tubal Cain? Why was it better to make a plowshare than a sword?

For what different reasons do people go to war? Is it ever justifiable to go to war? What better way have the nations found lately for settling their quarrels? What monarch began the movement and when?

Have you heard of the Hague Tribunal? What does it try to do? How do you think all the nations of the world can be taught to live at peace with one another?

Additional Material

Hawthorne, The Snow Image
Lowell, The Shepherd of King Admetus
Longfellow, King Robert of Sicily
Charles Dudley Warner, The Hunting of the Deer
Paul Lawrence Dunbar, A Corn Song
Riley, Selections
Van Dyke, The Footpath of Peace
Lincoln, Gettysburg Address
Longfellow, The Arsenal at Springfield, Building of the Ship
Kipling, Just So Stories
Robert Louis Stevenson, Treasure Island
Booth Tarkington, Penrod

Marks for Use in the Correction of Written Work

¶	Make a paragraph here.
No ¶	Should not be a new paragraph.
Cap.	Use a capital.
l. c.	Use a small letter (lower case).
G	Grammar faulty.
P	Punctuation incorrect or lacking.
Sp.	Spelling incorrect.
?	Meaning? Error?
∧	Something omitted.
[ ]	Omit passage enclosed in brackets.
|	A faulty passage of several lines may be indicated by a vertical line in the margin.
M	Margin irregular or no margin.
W	Wrong word.
S	Sentence incomplete or incorrect.
Cl.	Lack of clearness in thought or expression.
→	Sentence, phrase, or word out of order.
K	Expression awkward.
F	Failure to comply with requirements as to endorsement, folding, or the like.
———	Underscored words are repeated too often.
Cond.	Condense.
Rew.	Rewrite.
δ	Omit letters crossed out.
T	Improper tense.
Ant.	Pronoun not in agreement with antecedent.

III GRAMMAR

1

The Sentence

DEFINITION 1. *A group of words that expresses a complete thought is called a sentence.*

There are four kinds of sentences:

1. *Declarative.*
   It is raining. You were speaking.
2. *Interrogative.*
   Is it raining? Did you speak?
3. *Imperative.*
   Rain flowers on her. Speak.
4. *Exclamatory.*
   How it rains! How you speak!

DEFINITION 2. *A sentence that makes a statement is called a* declarative *sentence.*

DEFINITION 3. *A sentence that asks a question is called an* interrogative *sentence.*

DEFINITION 4. *A sentence that gives a command is called an* imperative *sentence.*

DEFINITION 5. *A sentence that makes an exclamation is called an* exclamatory *sentence.*

Rule 1. Begin every sentence with a capital letter.

Rule 2. End a declarative sentence with a period.

Rule 3. End an interrogative sentence with a question mark.

Rule 4. End an imperative sentence with a period.

Rule 5. End an exclamatory sentence with an exclamation mark.

Rule 6. Any sentence expressing strong feeling may end with an exclamation mark.

EXERCISE

1. In the following groups of words, point out those that are sentences:

1. Among the trees. 2. Trees grow slowly. 3. Slowly-growing trees. 4. I plant trees. 5. Trees and plants. 6. Birds are. 7. Did you find? 8. How beautiful are! 9. There are elm trees in my garden. 10. Birds sing.

Make sentences of the other groups by adding words to them.

2. Tell whether each of the following sentences is a statement, question, command, or exclamation; and punctuate it:

1. Take care, sir. 2. Many men perished on that field of battle. 3. What good child is this? 4. What a good boy am I. 5. Come here, my child. 6. How hard is it raining? 7. How hard it rains. 8. You don't tell me so. 9. Get out of here, you scoundrel. 10. What are you doing there

3. Write an imperative sentence, a declarative sentence, an interrogative sentence, and an exclamatory sentence, about a glass of milk.

2

Subject and Predicate

What is a sentence? Name and define the four kinds of sentences. Give an example of each and tell how it should be punctuated.

Every sentence has two necessary parts. In the following sentences, a line is drawn between them:

1. Mary | laughed.
2. The dog | barked loudly.
3. Who | called me?
4. Which book | is mine?

What are these parts called?

DEFINITION 6. *The part of a sentence naming that about which something is said is called the* subject.

Name the subjects in the four sentences given above.

DEFINITION 7. *The part of the sentence that says something about the subject is called the* predicate.

Name the predicates in the four sentences given above.

What kind of sentences are the following?

1. Come here.
2. Shake hands.
3. Keep off the grass.

Where is the subject? As a command is always intended for the person or persons addressed, its subject is always *you* (or *thou* or *ye*), which is usually not expressed. When it is expressed, in ordinary speech, this is done for emphasis, as:

You stay there, Philip; and *you* come here, John.

EXERCISE

In the following story tell what kind of sentence each is, and explain its punctuation.

Copy the sentences in the last paragraph and draw a line between each subject and predicate.

THE COMING OF ARTHUR

A king named Uther Pendragon ruled Britain long ago. He wished to marry a princess named Igraine. This fair lady did not love him. He fell sick of disappointment.

Merlin the famous magician spoke to him about it one day. "Sir king, what makes you so pale? Tell me your grief."

Uther told him about Igraine.

Merlin came to his help. "Promise me one thing. Then I will help you win her."

The king agreed gladly. "Take what you will."

"Will you give me the son that shall be yours?"

"You shall have the child. Only give me Igraine!"

Then Merlin helped Uther to win Igraine.

In the course of time a child was born to Igraine.

What a wild storm of wind and rain shook the castle on that night! Merlin, the great magician, waited at the gate. One of Uther's lords came out presently with the newborn babe in his arms. The little one, named Arthur, was given to Merlin. The magician rode away with him in the darkness.

3

Position of Subject

What is a sentence? What is the subject? What is the predicate?

In the first four examples in Lesson 2, which part of the sentence comes first, subject or predicate? Turn back and see.

In the following sentences each subject is in italics. Does it stand before or after the predicate, or between parts of the predicate?

1. There is *a black cat* on the steps. 2. Are there *strawberries* in the garden? 3. Are *you* going? 4. Does *your mother* know? 5. Shall *I* tell you? 6. What did *he* say? 7. *Which book* is mine? 8. How kind *you* are! 9. How cruel is *Winter!* 10. Swiftly, swiftly flew *the ship.*

We must learn to look for the subject (1) before the predicate, (2) after the predicate, and (3) between parts of the predicate.

In statements, the commonest order is: subject first, then predicate.

In questions and exclamations the subject is often found between parts of the predicate.

In commands, the subject is regularly omitted.

The subject must always be recognized by its *use* and never by its *position* in the sentence.

In statements and questions in which we wish to make the

subject follow the predicate, we often use the word *there* without any meaning in itself, simply to *introduce* or *make a beginning* for the sentence. In which of the sentences just given is *there* so used?

In the sentence, "*There* were five people *there*," notice the difference between the two uses of *there*. The first *there* is merely introductory and has no meaning of its own; the second *there* means *in that place*.

EXERCISE

Continue reading "The Coming of Arthur." Name the subject of each sentence and tell whether it (1) stands before the predicate, (2) stands after it, (3) stands between parts of it, or (4) is omitted.

Copy the last two paragraphs, and underline the complete subject of each sentence.

THE COMING OF ARTHUR (*Continued*)

Within two years king Uther fell sick of a great malady. His enemies killed many of his men in battle.

Then, at Merlin's bidding, he went with a mighty host toward his enemies. At St. Albans there met with the king a great army from the North. With mighty deeds of arms his men put to flight all his foes.

The king rejoiced in his victory. But soon he became sick again. Three days and nights he was speechless. For this there was great sorrow among the barons. They asked Merlin to help them.

Then spoke Merlin. "There is no remedy for his sickness. But hear me, all ye barons! Come before King Uther in the morning. I shall make him speak."

In the morning all the barons came with Merlin before the king.

Then Merlin spoke to Uther. "Sir, shall your son Arthur be king after you?"

Then Uther Pendragon spoke in the hearing of all. "God's blessing and mine will I give him. He shall claim my crown or forfeit my blessing."

Soon after this he was buried with the ceremonies due to a king. The queen, fair Igraine, sorrowed greatly. With her mourned all the barons.

4

Subject Group and Predicate Group

What is the natural order of subject and predicate in a statement? Give an example.

Where is the subject often found in a question? Give a question in which it is in another place.

Where is the subject often found in an exclamation? Give an example. Give an exclamation in which it is found in another place.

What is the rule for the subject of a command? Give an example.

How can we know the subject of a sentence? Compare these two sentences:

1. *Snow*	*drifts.*
2. The fine, hard *snow* which falls increasingly and is blown by great gusts of wind down the street	*drifts* into enormous, marble-like ridges, in which pedestrians almost disappear.

In the first sentence, subject and predicate are each one word; in the second sentence, there are eighteen words that make up the subject, and ten that make up the predicate.

But look carefully at the second sentence and find out what it is that is being talked about, and what this thing really does. *Snow* is still the most important part of the subject, and *drifts*, of the predicate, and all the other words are used to modify the meaning of *snow* and *drifts*.

A subject or predicate, then, may consist of one word or of many words.

Definition 8. *A single word, or its equivalent, used as the subject of a sentence is called the* simple subject.

DEFINITION 9. *The simple subject with all its modifiers is called the* subject group, *or* complete subject.

DEFINITION 10. *A single word, or its equivalent, used as the predicate of a sentence is called the* simple predicate.

DEFINITION 11. *The simple predicate with all its modifiers is called the* predicate group, *or* complete predicate.

EXERCISE

Copy the following sentences. Draw a vertical line (or two, if necessary) to separate the subject group from the predicate group; then underline the simple subject and the simple predicate. Write *s* for subject over the simple subject, and *p* for predicate over the simple predicate, thus:

S P
How beautifully | the great pianist | played yesterday!

1. The sweetest musical instrument of all is the violin.
2. In the pine woods there are few flowers.
3. The carpet of pine needles completely covers the ground.
4. Many dead trees that ought to be cut down stand there.
5. Who will tell me the reason?
6. What did your brother say?
7. How many squirrels we saw to-day!
8. In a tiny hut in the wood lived an old woman.
9. There the poor creature lived on berries and nuts.
10. Mr. Halpin, the lawyer, went to town yesterday.

5

Sentence Analysis

DEFINITION 12. *The study of a sentence to find out its parts and how each helps to express the thought is called* sentence analysis.

We have already begun to study sentence analysis. The first step is to name the kind of sentence. The second is to separate the subject or subject group from the predicate or predicate group. The third is to separate the simple subject from its modifiers and the simple predicate from its modifiers.

In Lesson 4 we learned how to mark off subject and predicate thus:

1. The red roses (S) | are (P) fragrant.
2. How fragrant are (P) | the red roses (S)!
3. Are (P) | the red roses (S) | fragrant?

In analyzing these sentences, we say something like this:

1. *The red roses are fragrant* is a declarative sentence.

The red roses is the subject group; *are fragrant* is the predicate group; *roses* is the simple subject; *are* is the simple predicate.

2. *How fragrant are the red roses* is an exclamatory sentence.

The red roses is the subject group; *how fragrant are* is the predicate group, etc.

3. *Are the red roses fragrant* is an interrogative sentence.

The red roses is the subject group; *are fragrant* is the predicate group, etc.

In analyzing declarative, exclamatory, or interrogative sentences, when we have found the subject group, all the rest, except a few independent expressions which need not trouble us now, must be predicate.

EXERCISE

Analyze, and mark in the way given in Lesson 4 the following:

THE COMING OF ARTHUR (*Continued*)

Then the kingdom stood in great peril for a long time. Every lord of many men gathered them about him ready for war. Because

of this, Merlin was greatly troubled. He went to the Archbishop of Canterbury. They took counsel together about the state of the kingdom.

Merlin advised him to send for all the barons in the land. He did so. He bade them be in London at Christmas. On that day some miracle would show them their rightful king.

All the lords in the land came together at Christmas to pray for the miracle. The largest church in London was filled with them.

After the service there was seen in the churchyard a great stone, like marble. In the midst of it stood an anvil of steel. In the anvil a fair sword stuck by the point. Round about the sword were written in golden letters these words:

"He who can pull this sword out of this stone and anvil is the lawful king of all England."

6

Modifiers of the Subject

What is a subject group?

How can you change a simple subject into a subject group? Look at the italicized words and groups of words in the following sentences:

1. Roses are blooming now.
2. There are *red* roses in my garden.
3. *Mary's* roses are finer than mine.
4. *Her* grandfather planted them.
5. He, *old Judge Henderson,* knew all about roses.
6. *Judge* Henderson *of Orme County* was a fine old man.
7. *Judge* Henderson, *who had studied flowers all his life,* took many prizes at flower shows.

What kind of subject is that in the first sentence? in the second? What word makes the difference between the two kinds of subjects? In the third and fourth sentences, what words modify the subjects? In the fifth sentence, the modifier is not a word, but a group of words. Name it. In the sixth sentence, there are two modifiers, a word and a group of

words. Name them. In the seventh there is, besides a single word, a long group of words that looks almost like a sentence. Name it.

We see, from these sentences, that a simple subject may have many different kinds of modifiers to make it into a subject group.

EXERCISE

Turn to your history lesson, and analyze sentences which your teacher assigns. Tell whether each simple subject is modified by a single word, or by several words used together.

7

The Diagram

Why do we analyze sentences?

How do we analyze sentences?

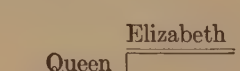
How may we show, in writing, the subject group and the predicate group, the simple subject and the simple predicate?

The next step in sentence analysis is to name the modifiers of the subject that make it into a subject group.

It helps us to understand how sentences are put together if we make a *diagram* to show how their parts are related. Take the sentence:

Queen Elizabeth reigned forty-five years.

In order to show that *Elizabeth* is modified by *Queen*, we may write it thus:



That is, we may write *Queen* a little below *Elizabeth* and before it, to show that it modifies *Elizabeth* and also comes before it; and then connect the two words as in the diagram.

Suppose the sentence reads:

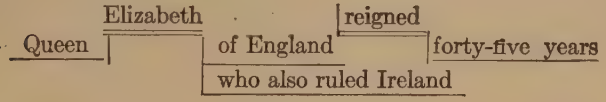
Queen Elizabeth of England reigned forty-five years.

We may indicate the modifiers of the subject thus:

Suppose the sentence reads:

Queen Elizabeth of England, who also ruled Ireland, reigned forty-five years.

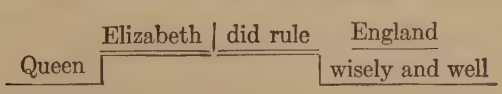
We may write it thus:



In analyzing and diagraming interrogative and exclamatory sentences, point out the different parts without paying any attention to the order of the sentence as a whole. The modifiers may be placed before or after the word that they modify, to show how they stand in the sentence. Do not separate the modifiers into parts, but treat each as a whole. In the sentence just diagramed, for instance, *of England* is made up of *of* and *England*, but it is the whole expression, *of England*, that acts as a modifier. In the same way, *who also ruled Ireland* is a simple modifier, and must be treated as a whole. Practice in recognizing modifiers as wholes is necessary and will aid greatly in making the analysis of sentences easy.

A question is diagramed thus:

Did Queen Elizabeth rule England wisely and well?



An exclamatory sentence is diagramed thus:

How wisely and well Queen Elizabeth ruled England!

To analyze the declarative sentence just diagramed, we should say:

Queen Elizabeth of England, who also ruled Ireland, reigned forty-five years is a declarative sentence.

Queen Elizabeth of England, who also ruled Ireland is the subject group; *reigned forty-five years* is the predicate group.

Elizabeth is the simple subject; *reigned* is the simple predicate.

Queen, and *of England*, and *who also ruled Ireland*, are the modifiers of *Elizabeth*.

EXERCISE

In the following passage, find all the subject groups and name in each all the modifiers:

THE COMING OF ARTHUR (*Continued*)

The people, wondering greatly, told this to the archbishop.

After service all the lords looked at the stone. Some, hoping to be king, tried to pull out the sword. But no man among them all could stir it.

Then ten knights, men of good fame, were appointed to watch the sword and the stone. The wise archbishop set New Year's Day as a time for a great tournament. Any man who wished, might try to pull out the sword.

Sir Ector, Arthur's foster-father, rode to the tournament. He took with him his son Kay and the young prince himself.

Now Sir Kay was a newly made knight. On the way to the jousting he missed his sword. So he asked Arthur to ride back for it.

Arthur willingly consented. He rode fast back to the house in which they had lodged. But there was no one at home. The lady of the house and all her people had gone to see the jousting.

Then Arthur made up his mind what to do. "I will take with me the sword that sticks in the stone in the churchyard. My brother, Sir Kay, shall have it."

8

Modifiers of the Predicate

What is a predicate group? How can you change a simple predicate into a predicate group?

1. Harry skates.
2. Harry skates *well.*
3. Harry skates *two hours a day.*
4. Harry skates *every morning.*
5. Harry skates *on the lake.*
6. Harry skates *as much as he can.*
7. Harry skates *on the pond beyond the hill.*
8. Harry skates *all winter long.*
9. Harry skates *whenever there is ice.*
10. Harry skates *with the greatest ease.*

What kind of predicate is there in the first sentence? in the second? What word makes the difference between the two kinds of predicates? In the other sentences, name the groups of words that modify the predicate.

Which words or groups of words tell *how* Harry skates? Which tell *where?* Which tell *how much?* Which tell *when?*

We see, from these sentences, that words and groups of words may be used in at least four different ways to modify a simple predicate and make it into a predicate group.

EXERCISE

In the following passage, name all the predicate groups, and the modifiers in each. Then point out: (1) the words or groups of words that tell *how* the action is performed; (2) those that tell *when;* (3) those that tell *where;* (4) those that tell *how much.*

THE COMING OF ARTHUR (*Continued*)

At the churchyard Arthur dismounted quickly. No knights were watching by the stone. They had all gone early to the jousting.

Arthur seized the sword by the handle. Lightly and fiercely he pulled it out. Then, mounting his horse, he rode back to his brother Kay.

Kay immediately recognized the sword. He rejoiced greatly in his heart. He took the sword to his father. "Sir, here is the sword from the anvil. I shall be king of this land."

Immediately Sir Ector himself rode back to the church.

The sword was gone from the anvil!

Then he questioned his son. "Kay, how did you get your sword?"

"Sir, my brother Arthur brought it to me just now."

9

Practice

Classify the predicate modifiers in the Exercise of Lesson 3 according to the plan given in Lesson 8.

10

The Diagram

We have seen how the modifiers of the subject may be shown in a diagram. In the same way the modifiers of the predicate may be shown. Take the same sentence that was diagramed to show modifiers of the subject, and add other modifiers of the predicate:

Queen Elizabeth of England, who also ruled Ireland, reigned wisely and well forty-five years.

It may be diagramed thus:

EXERCISE

Analyze orally the sentences in the Exercise of Lesson 8, separating each into (1) subject group and predicate group, (2) simple subject and simple predicate, (3) modifiers of the subject, (4) modifiers of the predicate.

Diagram the predicates in the first and second paragraphs.

11

Predicate Complement

How can you change a simple predicate into a predicate group?

There is another way in which a simple predicate may become a predicate group.

Read the following:

1. Harry sold —
2. Harry named —
3. Harry is —

What is the matter with these groups of words? Do they mean anything? How can you make them mean anything? Read them now.

4. Harry sold *his camera.*
5. Harry named *his dog Roger.*
6. Harry is *tall for his age.*

We see now that as they stood before, each predicate was *incomplete.* The words that were added were used, not to *modify,* but to *complete* the meaning.

DEFINITION 13. *A word or group of words used to complete the meaning of a predicate is called a* predicate complement.

EXERCISE

In the following sentences, name all the predicate complements and the simple predicates which they *complete,* or make into predicate groups:

1. The baby's name is Helen.
2. I saw a good game of tennis.
3. Who hit me?
4. Ben is twelve years old.
5. Sally found a pretty silver button.
6. Sally is my youngest sister.
7. Have you seen my gloves?
8. Have you read a good story lately?
9. When will he bring the horse?
10. How pretty those geraniums are!

12

Practice

In the exercises of Lessons 7 and 8, find all the predicate complements.

13

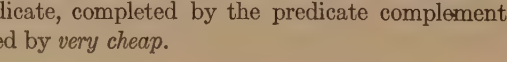
The Diagram

What two parts of a sentence are necessary? To which one is a third part sometimes added? What is this third part called? How is it different from a modifier?

In analyzing sentences, the predicate complement should be distinguished from the predicate. For example:

My father sold his horse very cheap, is a declarative sentence. *My father* is the subject group; *sold his horse very cheap* is the predicate group; *father* is the simple subject, modified by *my; sold* is the simple predicate, completed by the predicate complement, *his horse*, and modified by *very cheap*.

This sentence should be diagramed as follows:



EXERCISE

Analyze and diagram the sentences in the exercise of Lesson 11.

14

Modifiers of the Predicate Complement

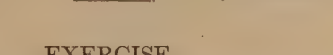
What is a predicate complement? Give an example in which it is a word, and one in which it is a group of words.

A predicate complement may be modified by other words in exactly the same way as a subject or predicate may be modified.

In analyzing a sentence with a predicate complement, name (1) the group of words forming the complement, (2) the necessary or important word of the complement, and (3) its modifiers, as:

John is very tall is a declarative sentence. *John* is the simple subject; *is very tall* is the predicate group; *is* is the simple predicate; *very tall* is the predicate complement group; *tall* is the simple predicate complement modified by *very*.

In diagraming, the modifiers of the predicate complement may be shown thus:



EXERCISE

Analyze and diagram the following sentences, which tell the conversation between Sir Ector and Arthur:

THE COMING OF ARTHUR *(Continued)*

"How did you find this sword?"

"I will tell you. I could not get my brother's sword. Nobody was at home. I pulled this sword out of the anvil without any effort."

"You must be king of this land. It is the will of God. No

other man could draw out this sword. Put the sword back. Now draw it forth again."

"That is easy enough."

Arthur at once put the sword back into the anvil. Sir Ector himself made trial. He could not stir the sword.

15

The Simple Predicate

What is the predicate complement of a sentence? Give a sentence in which there is a simple predicate complement, and one in which there is a predicate complement group.

How few words can be used to express a command? Look at the following sentences:

1. *Study.*
2. *Do* not *study.*

In telling a person *to do* something, how few words may be used? How few may be used in telling him *not to do* it?

In making statements and exclamations, we cannot always manage with so few words. Look at the following statements and exclamations:

3. Robert *studies.*
   is studying hard.
   has studied hard.
   will study hard.
   will have studied hard.
   will have been studying hard.

4. How hard Robert *studies!*
   is studying!
   has studied!
   will study!
   will have studied!
   will have been studying!

The corresponding questions are:

5. *Does* Robert *study* hard?
Is Robert *studying* hard?
Has Robert *studied* hard?
Will Robert *study* hard?
Will Robert *have studied* hard?
Will Robert *have been studying* hard?

What is the subject in sentences 1 and 2? the predicate group? the simple predicate?

What is the subject in the sentences under 3, 4, and 5?

What are the predicate groups? the simple predicates?

What is the smallest number of words in any of these simple predicates? the largest number?

The simple predicate, even when it is neither modified nor completed to make a predicate group, may consist of several words.

In separating the simple predicate from the predicate group, be careful to find all the words that belong together to make the statement or exclamation, to ask the question, or to give the command.

EXERCISE

In the following passage, name (1) all the predicate groups; (2) the simple predicates in all the predicate groups:

THE COMING OF ARTHUR (*Continued*)

Then Sir Kay tugged with all his might. He could not move the sword. Again Arthur drew it out easily.

Sir Ector with Sir Kay kneeled down on the earth. They acknowledged their rightful lord and king.

The young prince was distressed. Why should his own kinsmen kneel to him?

Then spoke Sir Ector. "You are the son of Uther, the high king of Britain. The great enchanter, Merlin, gave you to me."

Arthur was greatly grieved. He loved Sir Ector. He would gladly have been his son. "You have loved me. You have taught

me. You have been my father. My good lady, your wife, has been my mother. Ask anything. I will fulfill your desire!"

Sir Ector had only one wish. "I will ask of you only this. May my son, your foster-brother, Sir Kay, be steward of all your lands?"

Arthur agreed to this. "That shall be done. He alone shall have that office during our lives."

16

Analysis

What is the difference between a simple predicate and a predicate group? What two kinds of additions may change a simple predicate into a predicate group?

EXERCISE

Analyze the following sentences orally, and then diagram to show: (1) the subject group and predicate group; (2) the simple subject and modifiers; (3) the simple predicate and its modifiers; (4) the predicate complement and its modifiers.

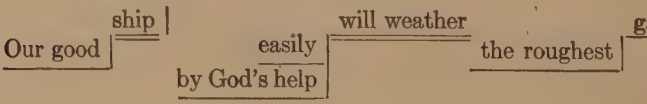
For oral analysis, you may use this method:

Our good ship, by God's help, will easily weather the roughest gale is a declarative sentence.

Our good ship is the subject group; *by God's help, will easily weather the roughest gale* is the predicate group.

Ship is the simple subject, modified by *our good; will weather* is the simple predicate, modified by *easily* and by *by God's help*, and completed by the predicate complement *gale*, modified by *the roughest.*

For a diagram you may use this form:



THE COMING OF ARTHUR (*Continued*)

They told the archbishop the news about the sword.

On Twelfth Day many barons tried the sword. All but Arthur

failed. The lords became very angry. They would not admit his claim. The decision was postponed till Candlemas.

At Candlemas many more lords used all their strength on the sword. Only Arthur could move it. Again he drew it forth without effort. The barons were bitterly aggrieved. They postponed the final decision until Easter.

At Easter Arthur again won an easy victory. The furious barons made further delays until Pentecost.

Then the archbishop, by Merlin's advice, assembled the best knights that he could get. These became a bodyguard for Arthur. They surrounded the young prince day and night until Pentecost.

17

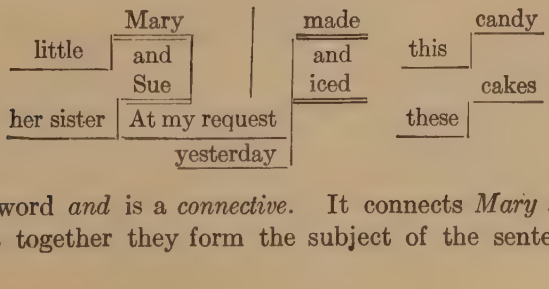
Connectives

In a sentence there are different kinds of work to be done. The subject and the predicate are *carriers of ideas*. The work done by a predicate complement is of the same kind.

What do we call the words or groups of words used to change the meaning of subject, predicate, and predicate complement?

Words, then, are used as *carriers* of ideas and as *modifiers* of ideas.

There is still a third kind of work to be done in a sentence. In the following sentence, when we have named the subject, predicate, complement, and modifiers, what word have we left unaccounted for?



The word *and* is a *connective*. It connects *Mary* and *Sue* so that together they form the subject of the sentence. In

this case there is only one subject, but it is a *double* or *compound* one. In the same way it here joins together the parts of the *double* or *compound* predicate. Modifiers are also joined together by connectives; and so are complements.

EXERCISE

Study the following sentences, in which all the connecting words are italicized and name the words, or groups of words, connected by each:

1. Bread *and* butter *and* ham make a good sandwich. 2. Bread *without* butter is dry. 3. Work rapidly *but* carefully. 4. *Neither* Mary *nor* Martha will go. 5. *Both* Mary *and* Martha will go. 6. *Either* Mary *or* Martha will go. 7. The man *who* hesitates is lost. 8. I cannot remember *when* we met. 9. I cannot think *how* it happened. 10. The new dress *that* you are wearing is pretty.

Connecting words have an important work to do in expressing thoughts. Later, we shall study the different ways in which they are used. Now it is enough to learn to recognize them as *connectives*.

18

Practice

Turn to your last reading lesson and make a list of the connectives. Name the words or groups of words connected by each.

19

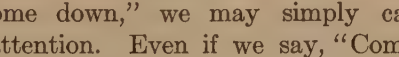
Independent Words

What three kinds of work are done in a sentence? Give a sentence containing all three kinds and point out each.

It sometimes happens that we wish to use words by themselves and not as part of a sentence. For instance, if any one is suddenly pricked by a pin, is he likely to say, "A pin pricked me!" or simply "Oh!"? "Oh!" is not a sentence

or a part of a sentence. It is an independent word. It is used simply to express feeling of some kind.

Again, if Mary is upstairs and we want her, instead of saying, "Come down," we may simply call "Mary," to attract her attention. Even if we say, "Come down, Mary," *Mary* is not a part of the sentence. We should diagram it:



Mary does not belong to either the subject or the predicate. It is an *independent* word, used to attract attention.

Further, we sometimes wish in our speech to imitate, or illustrate, or explain, various sounds, or motions, as of animals, bells, machinery, wind, water, and so on. These words we often put in without connecting them with the rest of the sentence, as:

Sea-nymphs hourly ring his knell — *Ding dong!*
Hark! now I hear them — *Ding dong, bell!*

The water rose slowly in the cave — creep, creep — till escape seemed impossible.

In these three ways words are used *independently* in sentences:

(1) In *exclamation*, to express some feeling.
(2) In *address*, to attract attention.
(3) In *imitation, illustration, or explanation.*

EXERCISE

In the following sentences the independent words are italicized. Tell how each is used, according to the three classes just given:

1. *Oh, Mother,* I have cut my finger! 2. *O Mother,* may I go with Henry? 3. *Alas,* it is too late! 4. *Ding, dong, bell!* The cat's in the well. 5. *Pshaw!* what does it matter? 6. And they call her a queen, *bah!* 7. *Ship, ahoy!* 8. *Baa, baa, black sheep!* Have you any wool? 9. *Hey, Ned!* Stop! 10. *Soft!* She is asleep.

20

O and Oh

In the sentences just studied notice particularly the use of *O* and *oh*.

Oh always expresses some feeling, and is separated by a comma or an exclamation mark from the rest of the sentence.

O is used in addressing some one, and is never separated by a comma from the name of the person addressed.

Rule 7. Always write the word *O* as a capital.

EXERCISE

Copy the following sentences, supplying *oh* or *O*, whichever is needed, and be careful to use the capital and the punctuation mark correctly:

1. — I shall be late. 2. Mary, I say! — Mary! 3. — is it you? 4. — how glad I am! 5. Stay, — stay. 6. Hear me, — king. 7. — what a pity! 8. — Mother, my tooth aches! 9. — dear, I am tired! 10. Have mercy, — Lord!

21

The Compound Sentence

In many sentences we find only one subject and one predicate, as:

Phyllis | likes grammar.

DEFINITION 14. *A sentence that has but one subject and one predicate, of which either or both may be single or compound, is called a* simple sentence.

Sometimes when we have a number of ideas that belong together, instead of making a series of sentences, we combine these all into one sentence, as:

1. Phyllis likes grammar. Jack likes geography. I prefer history.
2. Phyllis likes grammar, *and* Jack likes geography; *but* I prefer history.

Number 1 consists of three simple sentences. As they belong together, they may be put together, or compounded, to form a *compound sentence,* as in number 2. When they are parts of a sentence, they can no longer be called sentences; they are called *clauses.*

These clauses are independent and of equal importance. They are therefore called *coördinate* clauses.

DEFINITION 15. *A part of a sentence that contains a subject and a predicate is called a* clause.

DEFINITION 16. *A sentence that contains two or more* coördinate *clauses is called a* compound sentence.

Rule 8. Separate the clauses of a compound sentence by the semicolon, unless they are very closely connected in thought; in that case use the comma.

In analyzing a compound sentence, proceed in this way:

I like oranges, but Bessie prefers grapefruit is a compound declarative sentence.

I like oranges and *Bessie prefers grapefruit* are the coördinate clauses connected by *but.*

Then analyze each clause as if it were a simple sentence.

EXERCISE

Tell which of the following sentences are simple and which are compound. Analyze each:

1. I borrowed *Arabian Nights;* and Lucy and I read it together.
2. The weather is cold and stormy.
3. Mother and I walked down to the river; there we found father waiting with a boat.
4. We danced and sang and had great fun; but some people found the evening stupid.

5. Double daffodils are handsome; but I like single ones best.
6. Who came to the door, and what did he want?
7. How the moon shone, and how the nightingales sang!
8. Which hat shall I choose, and which are you going to take?
9. Did you excuse me to Mrs. Jones, and did she understand the situation?
10. Some are born great; some achieve greatness; and some have greatness thrust upon them.

22

Compound Subject and Compound Predicate

What is a simple sentence?

Just as a compound sentence may be formed by combining a *number* of simple sentences, so *each part* of a simple sentence may be compound. We may use a compound subject, or a compound predicate, or both. As long, however, as these subjects or predicates are *grouped together*, and each group is treated *as if it were only one subject, or only one predicate*, the sentence remains a simple sentence.

EXERCISE

In the following sentences, name (1) all the compound subjects, (2) all the compound predicates. Which sentences have both subject and predicate compound? Which sentences are themselves compound?

1. Mary and I are each twelve years old.
2. How well Tom and his little sister play tennis!
3. The mad hatter, the March hare, and a little girl named Alice had tea together.
4. We listened and heard a faint noise.
5. Ellen and her sister laughed and cried together.
6. Young and old danced jigs, sang songs, and made merry at the good news.

7. Mother went down town to-day, and I visited Mrs. Brown.

8. Mother and Ann went down town to-day and bought shoes and gloves; but Mabel and I visited Mrs. Brown and Mrs. James and had tea with them.

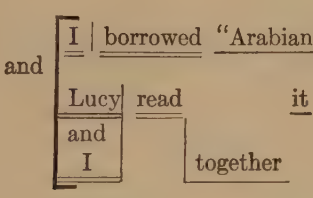
9. Will Grace sing at our concert, or will Ruth play?

10. The man in gray is Mr. Tresham, and the girl with the pink hat is his daughter.

23

The Diagram

In diagraming compound sentences, place the parts something like this:



EXERCISE

Analyze and diagram the sentences in the following story. In telling the kind of sentence, add *simple* or *compound*, as the case may be, to *declarative*, *interrogative*, etc.

THE COMING OF ARTHUR (*Continued*)

At the feast of Pentecost, men of all ranks pulled at the sword; but none of them was successful. Arthur alone drew it forth before all the people; and the lords and commons accepted him for their king. They saw God's will in the miracle, and refused to delay longer. Then all kneeled and begged mercy; and Arthur forgave them. He took the sword, and offered it to the archbishop; and the archbishop knighted him. After that, he was crowned, and promised to give justice to all. He summoned all the great lords of the land; and they acknowledged him for their king.

24

The Complex Sentence

What is a simple sentence? Give an example.

What is a compound sentence? How is it different from a simple sentence with compound subject and predicate? Give examples showing this difference.

When several simple sentences become parts of a compound sentence, what is each called? What kind of clauses are these called? Why?

It is possible to build up sentences in a third way. Which of the following sentences is simple? Which is compound? Which is different from both?

1. The injured man was taken to the nearest hospital.
2. A man was injured and he was taken to the nearest hospital.
3. The man that was injured was taken to the nearest hospital.

Name the subject and predicate of the first sentence. How many clauses are there in the second sentence? Name them. Is either more important grammatically than the other?

In the third sentence, what is the subject group? the predicate group?

Compare the italicized parts of these two sentences:

1. The *injured* man was taken to the nearest hospital.
3. The man *that was injured* was taken to the nearest hospital.

Do they mean the same thing? Are they used in the same way? What does *injured* modify? What does *that was injured* modify?

Look at *that was injured* by itself. Has it a subject and predicate? Name them.

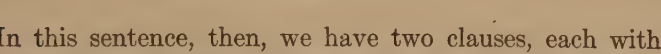
Then *that was injured* has the two parts of a sentence. Can it stand alone as a simple sentence?

Sentence 2 may be divided into two coördinate clauses, thus:

A man was injured. (simple sentence)
and
He was taken to the nearest hospital. (simple sentence)

Sentence 3 has two subjects and predicates, but *they are not equally important.*

That was injured, which means the same as *injured* in sentence 1, modifies *man.* We must diagram the sentence as follows, showing both subjects and both predicates:



In this sentence, then, we have two clauses, each with its own subject and predicate; but they are not equally important, or coördinate. One contains the important statement. Name it. The other is a modifier of some word in the more important clause. Name it.

DEFINITION 15. *A part of a sentence that contains a subject and a predicate is called a* clause.

DEFINITION 17. *An independent clause modified by or containing another is called a* principal clause.

DEFINITION 18. *A clause used to modify a principal clause or to stand for some part of it is called a* subordinate clause.

DEFINITION 19. *A sentence that consists of one principal clause and one or more subordinate clauses is called a* complex sentence.

EXERCISE

In the following sentences, name the principal and subordinate clauses, and tell what word in the principal clause each subordinate clause modifies. Diagram the first five sentences:

1. The hospital which was nearest was on Pine Street.
2. The cottage in which Burns was born is near Ayr.
3. She wore a dress that was badly cut.
4. Buy some sugar at the grocery which is on the corner.
5. The place where the battle was fought was a marsh.
6. The hour when he must decide had struck.
7. They sat in a garden which was full of sunlight.
8. The one who skates best shall receive a prize.
9. Do you remember the dog which I lost?
10. How often I remember the days which we spent at Nantucket.

25

Direct and Indirect Discourse

What is the difference between a compound and a complex sentence? Give an example of each.

How may two simple sentences be made into a compound sentence? How may they be made into a complex sentence?

The subordinate clause of a complex sentence may be of many different kinds. It is usually joined to the principal clause by some connective. Turn back to Lesson 24 and read the connectives in the exercise.

There is, however, one kind of complex sentence in which no connective is necessary, as, for example, the sentence:

Harry said, "I see you."

What is the subject? the predicate? What was it that Harry *said?* Then what is the complement of *said?*

Is *I see you* a clause? How do you know? What is the subject? the predicate? The subordinate clause, *I see you,* is the complement of *said;* so it is really a part of the principal clause.

What marks are used in the sentence with the clause, *I see you?* Then what do we call this clause?

DEFINITION 20. *A report of the words or thoughts of any one in the form used by him is called* direct discourse.

DEFINITION 21. *A report of the words or thoughts of any one given in the words of the one reporting them is called* indirect discourse.

Rule 9. Enclose all direct discourse in a single paragraph between quotation marks.

Rule 10. When direct discourse extends beyond a single paragraph, put quotation marks at the beginning of each paragraph and at the end of the last paragraph.

Rule 11. Separate all direct discourse from the words that introduce it, by means of commas, unless other punctuation marks are needed.

Rule 12. Use a colon, instead of a comma, after the introductory words, if the direct quotation consists of more than one sentence.

We may change a *direct quotation* to an *indirect quotation* thus:

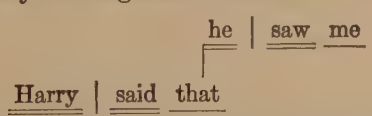
1. Harry said, "I see you."
2. Harry said *that* he saw me.

What connecting word has been introduced? What other changes have been made? Give the reason for each.

Both these sentences are complex, and in each a clause is the complement of *said*. Might *that* be omitted from the second sentence? Would this change the meaning? or the construction?

Sentence 1 may be diagramed thus:

Sentence 2 may be diagramed thus:



If *that* is omitted from sentence 2, enclose it in parentheses in the diagram.

EXERCISE

Analyze the following sentences and diagram three of them:

1. Louise said, "I have lost my grammar."
2. Tom replied, "You may use my book."
3. Mother answered, "I saw it in the garden."
4. Father asked, "Did you drop it there?"
5. Louise said: "I don't know. When I came home from school, I left it in the hall. Perhaps Grace, who came in later, took it by mistake."

Change the preceding sentences from direct to indirect discourse, analyze them, and diagram three.

Change the following to indirect discourse:

Harry said to you, "I see you."
Harry said to him, "I see you."
Harry said to me, "I have seen him."
Harry said to you, "I will see you to-day."
Harry says, "I will see him to-morrow."
Harry said, "I shall see him to-morrow."
Harry says, "I shall see him to-morrow."
I said to Harry, "I shall see you to-morrow."
I say to you, "I will see you to-morrow."
You said to me, "I shall see you to-morrow."

26

Practice

1. Analyze and diagram ten sentences in the following passage:

THE COMING OF ARTHUR (*Concluded*)

Before Arthur's coming many great wrongs were done in the country. Lords and ladies who had been deprived of their lands complained to the young king. All who had owned lands received them again from him.

All the counties which were about London were soon put in order by him. Then he appointed Kay, who was his foster-brother, to be his steward. Sir Baldwin, who came from Brittany, was made constable. Sir Ulfius and Sir Brastias, who had been his father's friends, were given high places. All the land that lay north of the river Trent was put under Sir Brastias. In those countries lived many who were hostile to Arthur.

After a few years he conquered the North country and Scotland, and all who belonged to both. He also conquered his enemies who lived in Wales.

The knights with whose help he did many wonderful deeds were called Knights of the Round Table.

2. See how many of these complex sentences you can change into simple sentences by using a modifying word or words in place of a subordinate clause.

27

The Compound-Complex Sentence

What is a compound sentence? What are its clauses called?

What is a complex sentence? What are its clauses called?

Give an example of a compound sentence; then either make it into a complex sentence, or give an example of a complex sentence, and show clearly the difference between the two kinds of sentences.

What is a clause?

All sentences except simple sentences are made up of combinations of clauses.

A compound sentence has two or more independent, coördinate clauses.

A complex sentence has only one independent clause and one or more dependent, or subordinate, clauses.

There is still another kind of sentence, which is made by combining a compound and a complex sentence; that is,

it has, like a compound sentence, two or more coördinate clauses, and like a complex sentence, one or more subordinate clauses.

DEFINITION 22. *A sentence that consists of two or more coördinate clauses and one or more subordinate clauses is called a* compound-complex sentence.

EXERCISE

Name and classify the clauses in each of the following sentences, and then classify the sentences themselves:

1. We had gone before you came.
2. He who rules his spirit is great.
3. When I see you, I will tell you.
4. There are always people who shirk.
5. My father, who was an engineer, visited many countries, and my mother also was a great traveler.
6. In our garden are many flowers that I love.
7. Our neighbor's house, which was new, did not interest me; but his garden was a constant delight.
8. I dug and raked my own garden; then I sowed many seeds; and day by day I watched them coming up.
9. When all the seeds had come up, I began to thin them out.
10. The boat in which they crossed was uncomfortable; but they met many people who were delightful.

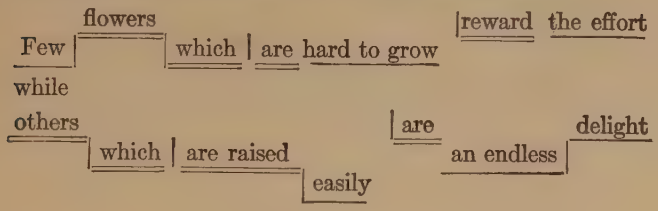
28

Practice

Diagram five of the sentences in Lesson 27, and be ready to analyze the other five.

In diagraming a compound-complex sentence, use the same method as with a compound sentence; but underline and separate the subject, predicate, and predicate complement of the subordinate clauses also.

Few flowers which are hard to grow reward the effort; while others which are easily raised are an endless delight.



29

The Phrase

What is a clause? How is a clause like a sentence and how is it different from a sentence?

In analyzing sentences we find:

(1) That every sentence contains a subject and predicate (one of which is sometimes not expressed but understood);

(2) That every sentence except a simple sentence is made up of clauses, each of which contains a subject and predicate (one of which is sometimes not expressed but understood).

Most sentences, also, contain other groups of words which are used together to do different kinds of work. These are sometimes confused with clauses. To understand the difference between them and clauses, study the italicized expressions in the following sentences:

1. There were many girls *who wore white dresses.*
2. There were many girls *in white dresses.*
3. The river has pools *where the water is still.*
4. The river has pools *of still water.*

Do the italicized groups of words in the first and second sentences mean the same thing? Which of the two groups of words has a subject and predicate? What is this group of words called?

Compare sentences three and four. Which contains a clause? What group of words in the other sentence means the same thing as the clause?

DEFINITION 23. *A group of words without subject or predicate, used as if it were one word, is called a* phrase.

Very often a single word can be substituted for a phrase and mean the same thing, as in these two sentences:

1. The little girl *with black eyes* is my sister.
2. The *black-eyed* little girl is my sister.

EXERCISE

In the following sentences, name the phrases, find a single word that may be substituted for each, and tell what word, if any, the phrase modifies:

1. The necklace was *of gold*. 2. There were two children *with brown eyes*. 3. He carried the glass *with care*. 4. The child was treated *with kindness*. 5. I am glad to see you *at all times*. 6. *To live* is a joy. 7. Progress is always *toward the West*. 8. Come *without delay*. 9. Books are useful *in all places*. 10. Fold your cloth *in this way*.

30

Practice

What is a phrase? Give an example. How is it different from a clause?

From the following sentences make two lists. On the left side of your page put all the subordinate clauses; on the right, all the phrases.

When you find phrases within a clause, first write the clause as a whole with the clauses, and then the separate phrases with the phrases. What is peculiar about sentence 3?

1. There are many roses in my garden where the soil is good.
2. In Italy, when the sun is at its highest, people stay in the house.
3. Toward evening they walked on the wall which surrounds the

city. 4. The flowers which I bring you are for the hospital. 5. A family of robins, which are still unfledged, lives in this tree. 6. Those who are good are happy. 7. To be good is to be happy. 8. There was a sudden draught when the door into the vestibule was opened. 9. The children who were at the picnic in the park were of all ages. 10. The name of the book which I was reading yesterday is *The Vicar of Wakefield.*

31

Practice

What is a phrase? Give an example. How is it different from a clause?

From the exercises in Lessons 23 and 26, copy at one side of your paper all the clauses; and at the other, all the phrases, putting in parentheses before each the word that it modifies:

The name of the artist who painted those pictures is Whistler.

Clause	*Phrase*
(artist) who painted those pictures	(name) of the artist.

32

Practice

Analyze all the sentences in the following story, and diagram the five that are not simple sentences:

KIDNAPPED

[David Balfour has been shipwrecked and has just managed to get ashore when the story begins.]

It was half past twelve in the morning and a cold night. I was almost frozen. I took off my shoes and walked to and fro upon the sand, barefoot and beating my breast with infinite weariness. There was no sound of man or cattle. Not a cock crew. I heard only the surf breaking in the distance. By the sea that hour in the morning, and in a place so desert-like and lonesome, I had a kind of fear.

At daybreak I put on my shoes and climbed a hill. The whole way I was scrambling between big blocks of granite or leaping from one to another. There was no sign of the brig, which must have lifted from the reef and sunk. There was never a sail upon the ocean; and on the land I could see neither house nor man.

I set off eastward along the south coast, hoping to find a house. At the worst the sun would soon rise and dry my clothes.

After a little while my way was stopped by a creek or inlet of the sea, which seemed to run pretty deep into the land. I could not get across, so I changed my direction to go about the end of it. At first it kept narrowing; but presently to my surprise it began to widen out again. At last I came to a rising ground, and saw all about me a little barren islè, cut off on every side by the salt seas.

33

Practice

In the following, choose for analysis and diagram five of the compound, complex, and compound-complex sentences.

KIDNAPPED (*Continued*)

In all the books which I have read of people cast away, they had either their pockets full of tools, or a chest of things thrown up on the beach with them. I had nothing in my pockets but money and Alan's silver button.

However, among the rocks of the isle I found a great plenty of limpets. There were, besides, some of the little shellfish that the English call periwinkles. Of these two I made my whole diet, devouring them cold and raw. In my hunger they seemed at first delicious; but they made me very sick. A second trial of the same food did better with me and revived my strength. But I never knew from day to day whether it would agree with me or bring on that miserable sickness.

All day it streamed rain; the island was a sop; there was no dry spot to be found. At night I lay between two boulders with my feet in a bog.

The second day I crossed the island to all sides. It was all desolate and rocky. There was no living thing on it but game which I

could not kill and the gulls which haunted the outlying rocks in a prodigious number.

On the third morning my plight was truly pitiful. My clothes were beginning to rot in the rain; my stockings were quite worn through; my hands had grown quite soft with the continual soaking; my throat was very sore; my strength was much abated; and I sickened at the very sight of the horrid stuff that I had been eating.

And yet the worst was not yet come.

Suddenly a boat with a brown sail and a pair of fishers aboard of it came flying round one corner of the isle. I shouted out, and then fell on my knees on the rock and reached up my hands and prayed to them. They could hear me and I could even see the color of their hair. They cried out in the Gaelic tongue and laughed; but the boat never turned aside, and flew on, right before my eyes, for Iona.

I could not believe such wickedness and ran along the shore from rock to rock, crying on them piteously. When they were quite gone, I thought my heart would have burst.

34

Practice

Continue "Kidnapped," pointing out (1) all the subordinate clauses, and (2) all the phrases. Tell what word each clause and each phrase modifies.

KIDNAPPED (*Continued*)

The next day, the fourth, I found my bodily strength run very low, but the sun shone, the air was sweet, and my shellfish agreed with me and revived my strength. From my rock I observed a boat coming down the sound apparently in my direction.

I began at once to hope and fear exceedingly. Another disappointment, such as yesterday's, I could not bear. I turned my back, accordingly, upon the sea, and counted many hundreds. The beating of my heart hurt me. And then it was out of all question. She was coming straight to Earraid!

It was the same boat, and in it were the same two men as yesterday. This I knew by their hair, which the one had of a bright yellow and

the other black. But now there was with them a third man, who looked to be of a better class.

They came within easy speech, then let down their sail and lay quiet. For all my supplications they drew no nearer in; and the new man tee-hee'd with laughter.

Then he stood up in the boat and addressed me, with many wavings of his hand. I told him I spoke no Gaelic. At this he became very angry, and I suspected that he was trying to talk English.

At last I caught the word "whateffer"; but all the rest might have been Greek and Hebrew for me.

"Whatever," said I, to show him that I had caught a word.

"Yes, yes — yes, yes," says he, and began again in Gaelic.

This time I picked out another word, "tide." Then I had a flash of hope. He continued to wave his hand toward the mainland.

"Do you mean when the tide is — ?" I cried, and could not finish.

"Yes, yes," said he. "Tide."

At that I turned tail upon their boat and set off running across the isle. In half an hour I came to the shores of the creek; and found it shrunk into a little trickle of water, through which I dashed, not above my knees, and landed with a shout on the mainland.

35

Practice

(1) Analyze and diagram the following sentences. (2) Name each phrase and subordinate clause, and tell what it modifies. (3) Divide each subject group into simple subject and modifiers. (4) Divide each predicate group into simple predicate and modifiers. (5) Name the connecting words and tell what each connects.

KIDNAPPED (*Concluded*)

I have seen wicked men and fools, a great many of both; and I believe that they both get paid in the end; but the fools first.

A sea-bred boy would not have stayed a day on Earraid, which is only what they call a tidal islet and can be entered and left twice in every twenty-four hours. How could the fishers have guessed my pitiful illusion? The wonder was that they should have taken the

trouble to come back. I had starved with cold and hunger on that island for nearly one hundred hours; I might have died there, in pure folly. In any case I had paid for it dear, and was now clothed like a beggar-man, scarcely able to walk, and in great pain of my sore throat.

36

Story Retold

Rewrite in your own words the story of David Balfour's stay on Earraid. Try to put in all the exciting incidents.

37

Practice

From the story you wrote for Lesson 36 copy the compound, complex, and compound-complex sentences. Underline each subordinate clause, and diagram the sentence in which it occurs.

38

Review

1. How many parts must a sentence have? What are they?
2. What other parts may a sentence have?
3. How are sentences classified according to the way in which they are built up?
4. What is the difference between a compound sentence and a simple sentence with a compound subject and predicate? Write one of each and tell which is which.
5. What is the difference between a complement and a modifier of the predicate? Give an example of each.
6. What is a clause? Which kinds of sentences may be analyzed into clauses?
7. How many kinds of clauses are there? In which kind of sentence may each be found?
8. What is a phrase? What is the difference between a phrase and a clause? Give an example of each.
9. What is sentence analysis? Of what use is it?
10. What is a diagram? Why is it useful?

39

Parts of Speech

Thus far we have been studying *sentences*, and their parts.

If we classify sentences according to the way in which they express thought, what kinds are there?

If we classify them according to the way in which they are built up, what kinds are there?

We shall begin now to study *words*.

As we cannot speak without using words, all words are called *parts of speech*. It has been found convenient to make eight classes of them, according to the way in which they are used in the sentence.

We have already learned the names of the parts of speech.

There are three parts of speech which are *carriers of ideas:* the *noun*, which names persons or things; the *pronoun*, which is a substitute for a noun; and the *verb*, which is used to say something about a person or thing.

There are two parts of speech which are *modifiers*: the *adjective*, which modifies a noun or a pronoun; the *adverb*, which may modify an adjective, a verb, or an adverb.

There are two parts of speech which are used as *connectives:* the *preposition*, which connects a noun or pronoun with some other word as a modifier; and the *conjunction*, which connects sentences, parts of sentences, or single words. Some pronouns and adverbs are also connectives, but they need not be considered here.

There is one part of speech which is used to *express emotion:* the *interjection*.

Since the classification of any word as a part of speech depends upon its use, we must see *how* each word is used in the sentence before we can tell what part of speech it is. It may be one part of speech in one sentence and a different one in another.

For example, look at the word *fast* which is used as four different parts of speech in the following sentences:

1. His *fast* (noun) lasted three days.
2. I can easily *fast* (verb) three days.
3. The *fast* (adjective) express is due.
4. The train moves *fast* (adverb).

EXERCISE

Read the following story, and tell what part of speech each italicized word is. Then make a sentence using it as another part of speech.

NAUSICAA AND ODYSSEUS

Long ago on an island there lived a *people* called the Pheacians.[1]

Now the king of this people had a daughter called Nausicaa.[2] As she lay asleep in the palace one night it came into her *head* that in the morning she and her *troop* of handmaidens must take all the *clothes* of the household down to the river and *wash* them. In those days all the royal ladies took *part* in the common *work* of the family.

In her *dream* the goddess Athene[3] stood before her in the *form* of one of her companions and said: "Lo, all the shining raiment of the house *lies* uncared for and thy marriage day is at *hand* when thou must have beautiful garments to *wear* for thy bridegroom. The noblest youths of the Pheacians strive with one another to be thy *mate*."

In the morning the girl arose and went to her parents to get permission to go down to the river a-washing. She found her mother spinning among her women, and her father going forth to the council of kings.

To him Nausicaa said: "Father *dear*, could you lend me a *high* wagon with strong *wheels* so that I may take the soiled raiment down to the river to wash? It is *fitting* that you should have fresh garments when you sit in the council, and that my five brothers, both the two that are married and the three that are bachelors, should have new-washed clothes for the *dances*."

[1] Pronounced Phee a'cians.

[2] Pronounced Nau sic'a ä.

[3] Pronounced A thee'nee.

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The Noun

Why are words called parts of speech? How many parts of speech are there? How may they be grouped according to the work they do?

DEFINITION 24. *A word that names a person or thing is called a* noun.

All nouns are either *proper* or *common*.

DEFINITION 25. *A noun that is the special name of a person or thing is called a* proper noun.

Rome, George, Thames, Maine, Niagara Falls.

Rule 13. Begin all proper nouns with capitals.

DEFINITION 26. *A noun that is not a special name but may be used of any person or thing of the same kind or class is called a* common noun.

boy, girl, dog, city, book, apple.

Most common nouns are used to name any member of a group; but there are some common nouns that are used of a group as a whole.

What kind of persons, animals, or things does each word in the following list indicate?

herd, swarm, fleet, army, congregation, committee, flock, team.

DEFINITION 27. *A noun that names a group of persons or things is called a* collective noun.

Name other collective nouns.

A collective noun may also be a proper noun, if used for a special group, as: Congress, the Senate, the Camorra, the Union, the Confederacy, the Club (if a particular club is meant).

EXERCISE

1. Arrange the nouns in the following list in two columns, one headed *Collective*, the other *Not Collective*, and supply in each column the words that correspond to the words written in the other column, whenever there are such words, thus:

Collective	*Not Collective*
swarm	bee

soldier, crew, tribe, bevy, herd, choir, regiment, jury, crowd, people, star, senate, club, congress, pack, Indian, fox, goose, drove, wolf, tree, clump, book, block, pearl.

2. Turn to the story in Lesson 39 and make lists of (1) all the proper nouns, (2) all the collective nouns, (3) all the common nouns which are not collective.

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Practice

Supply proper nouns in each of the following sentences:

1. In 1776, in the city of — was signed that most wonderful document, the — of —.

2. Between 1776 and 1783 was fought a great war called the — between the — and the —.

3. The man in charge of the troops of our country was — —.

4. The first great battle of this war was fought at — — near the city of —.

5. Before this time a number of men disguised as — had thrown a number of cases of tea into — —.

6. This event was called the — —.

7. The immediate cause of the war was an act of — called the — —.

8. Our new government was first carried on by a body called the — —.

9. The capital of our country is —, which is in the — of —.

10. The legislature meets in a building called the — and the President lives in the — —.

42

Singular and Plural

What is a collective noun? Give an example. Name a collective noun that is also a proper noun. Name the kind of individuals of which it is composed.

DEFINITION 28. *The form of a word that stands for one person or thing is called the* singular.

DEFINITION 29. *The form of a word that stands for more than one person or thing is called the* plural.

DEFINITION 30. *The distinction of singular and plural in the form of a word is called a distinction of* number.

Rule 14. Form the plural of most nouns by adding *s* to the singular.

boy, boys; noise, noises; gulf, gulfs; valley, valleys.

Rule 15. To nouns ending in *s*, *x*, *z*, *ch*, *sh*, add *es*.

ax, axes; topaz, topazes; church, churches; bush, bushes; lass, lasses.

Rule 16. To nouns ending in a consonant and *y*, after changing the *y* to *i*, add *es*.

baby, babies; lady, ladies; pansy, pansies.
Treat *qu* as a consonant: soliloquy, soliloquies.

Rule 17. To the following nouns ending in *f* or *fe*, after changing the *f* to *v*, add *es*:

beef, beeves	leaf, leaves	shelf, shelves
calf, calves	life, lives	thief, thieves
elf, elves	loaf, loaves	wharf, wharves
half, halves	self, selves	wife, wives
knife, knives	sheaf, sheaves	wolf, wolves

Rule 18. To nouns ending in a consonant and *o*, add *s* regularly.

banjo, banjos	dynamo, dynamos	piano, pianos
canto, cantos	grotto, grottos	solo, solos
contralto, contraltos	halo, halos	soprano, sopranos

But to the following add *es:*

buffalo, buffaloes	embargo, embargoes	negro, negroes
calico, calicoes	hero, heroes	potato, potatoes
cargo, cargoes	mosquito, mosquitoes	tomato, tomatoes
domino, dominoes	motto, mottoes	tornado, tornadoes
echo, echoes	mulatto, mulattoes	volcano, volcanoes

EXERCISE

Write from dictation the plural nouns in the following nonsense story, and afterward compare your work with the book:

DIDOS AMONG THE CURIOS

A band of mulattoes and negroes in blue calicoes with red handkerchiefs on their heads, with cargoes of turkeys, potatoes, canaries, tomatoes, calves, beeves, donkeys, ponies, lilies, and other nice things, sailed to many cities selling their goods. They passed by volcanoes, were chased by tornadoes, fought buffaloes and mosquitoes whenever they landed. But they made merry with banjos and two pianos, sang solos and trios, both sopranos and contraltos. Near the wharves of a little town between the countries of Chile and Peru, they found grottos full of rubies, cameos, topazes, and other precious stones. But the harbor was full of torpedoes, so they took only a few mementos and sailed away. When they came to the valleys of the monarchs of the West, they found many thieves and desperadoes; but they showed themselves heroes, and made the echoes of the mountains ring with their shooting. After two great victories, they felt that they had done their duties and lived up to their mottoes, and so sailed away home, wearing their halos.

43

Irregular Plurals

What is meant by number in grammar?

What is the general rule for forming the plural of nouns? Give examples.

State four special rules for forming the plural and give examples of each.

Rule 19. Form the plural of the following six nouns irregularly by changing their vowels:

foot, feet	man, men	mouse, mice
goose, geese	tooth, teeth	louse, lice

Do this with compounds of *man:*

Woman, women; gentleman, gentlemen; fireman, firemen; Englishman, Englishmen; Frenchman, Frenchmen.

But German, Mussulman, firman, are not compounds of *man.* Form their plurals by adding *s.*

Rule 20. Form three plurals with *en:* child, children; brother, brethren; ox, oxen.

Rule 21. Keep the original plural of certain words taken over from foreign languages:

alumna, alumnæ	radius, radii	memorandum, memoranda
formula, formulæ	terminus, termini	(memorandums)
larva, larvæ	genus, genera	stratum, strata
vertebra, vertebræ	bacterium, bacteria	criterion, criteria
alumnus, alumni	curriculum, curricula	phenomenon, phenomena
fungus, fungi	(curriculums)	cherub, cherubim (cherubs)
nucleus, nuclei	datum, data	seraph, seraphim (seraphs)

analysis, analyses	basis, bases	oasis, oases
axis, axes	crisis, crises	parenthesis, parentheses

Rule 22. Form the plural of compounds usually by making only the last part plural.

courtyard, courtyards	greenhouse, greenhouses
forget-me-not, forget-me-nots	major-general, major-generals
four-per-cent, four-per-cents	spoonful, spoonfuls

lieutenant-governor, lieutenant-governors

Rule 23. When the first word of the compound is much the most important, add *s* to it to make the plural.

commander-in-chief, commanders-in-chief
court-martial, courts-martial
father-in-law, fathers-in-law
attorney-at-law, attorneys-at-law
attorney-general, attorneys-general
aide-de-camp, aides-de-camp
cousin-german, cousins-german
hanger-on, hangers-on
knight-errant, knights-errant
man-of-war, men-of-war

Rule 24. When the two parts of the compound are still very distinct, almost like two words, make both parts plural.

knight-templar, knights-templars
man-servant, men-servants
woman-servant, women-servants

Rule 25. Form the plural of proper nouns usually by adding *s*, or when the noun ends in *s*, *x*, *z*, *ch*, *sh*, by adding *es*.

Mary, Marys	Stone, Stones	Hamish, Hamishes
John, Johns	Jones, Joneses	Buzzfuzz, Buzzfuzzes
Smith, Smiths	Church, Churches	Cox, Coxes

Rule 26. When titles are used with proper nouns, make the title plural when possible.

Mr. Brown, Messrs. Brown
Miss Brown, the Misses Brown

But *the Miss Browns* is also permitted; and the plural of *Master Brown* is *the Master Browns*, and of *Mrs. Brown* is *the Mrs. Browns*.

Rule 27. Form the plural of letters, figures, and signs by adding *'s*.

a, a's; 2, 2's; +, +'s.

EXERCISE

Write the following from dictation. Then make two columns of all the nouns, under the headings *Singular* and *Plural*. Supply in each column all the forms that are missing.

The Frenchmen and Germans were encamped at the terminus of the great oasis under their commander-in-chief. They were studying the phenomena of the desert; they made memoranda of the strata of the rocks, of the fungi, of all the genera of plants, and of the larvæ of many animals. They collected many data on bacteria, which they made the basis of learned discussions. They learned many things not in the curricula of the colleges of which they were alumni. They found the vertebræ of an extinct animal, but they had no criteria by which to judge them. One man said they might have belonged to a seraph or a cherub. They were presently joined by a party of Americans, among them Mr. Wilkins, Dr. Pinch, Miss Cox, and Mrs. Jones, who had to mind their p's and q's, even though they were all cousins-german to the attorney-general and had passports from both the major-general and the lieutenant-governor.

44

Special Uses of Singulars and Plurals

Give the rules for making plurals that we learned in Lesson 43, with examples of each.

Let us now study and learn to group together some special forms and uses of the singular and plural.

I. Nouns of which the singular is used for both singular and plural:

Fishes	*Birds*	*Beasts*
cod	grouse	deer
mackerel	plover	elk
pike	quail	moose
shad	snipe	sheep
trout	teal	swine

II. Nouns of which the singular only is used:

Arts	*Qualities*	*Materials*
music	anger	gold
poetry	honesty	silver
dancing	perseverance	rye
photography	wisdom	wheat

The names of materials are made plural to mean different kinds of the same material.

III. Nouns of which the singular and plural have different meanings:

history (the study)	histories (books)
glass (material)	glasses (spectacles, drinking glasses)
iron (metal)	irons (fetters, flatirons)
nickel (metal)	nickels (coins)
painting (art)	paintings (pictures)
physic	physics
scale	scales
spectacle	spectacles
stock	stocks

IV. Nouns plural in form but singular in use, as:

news athletics measles mumps optics molasses politics

V. Nouns which are used only in the plural, as:

annals	dregs	proceeds	trousers
bellows	eaves	riches	tweezers
breeches	lees	scissors	victuals
clothes	oats	shears	withers
	pincers	tongs	

VI. Nouns plural in form but singular or plural in use:

alms	means	series
amends	pains	wages
gallows	tidings	

VII. Nouns which have two plurals with different meanings:

Singular	*Plural*	
brother	brothers (same family)	brethren (same association)
die	dies (for stamping)	dice (for play)
fish	fish (regarded collectively)	fishes (regarded separately)
foot	feet	foot (infantry)
genius	geniuses (men)	genii (spirits)
horse	horses (animals)	horse (cavalry)

index	indexes (tables)	indices (signs)
pea	peas (by number)	pease (by quantity)
penny	pennies (coins)	pence (amount of money)
sail	sail (vessels)	sails (pieces of canvas)
shot	shot (balls)	shots (discharges)
staff	staffs (as a military term)	staves (canes or sticks)

VIII. Nouns used in counting, which are singular or plural according to the meaning:

Collective	*Distributive*
two dozen eggs	dozens of eggs
two score sheep	scores of sheep
two hundred men	hundreds of men

IX. Nouns of measure or value modifying other nouns:

a ten-room house	a six-cylinder engine
a ten-dollar bill	a three-pint bucket
a two-foot rule	a two-quart jar
a five-pound note	an eight-hour day
a twelve-pound baby	a two-bushel basket
a five-gallon demijohn	a twenty-mule team
a ten-button glove	a nine-hole course

EXERCISE

Write a piece of sense or nonsense, using correctly as many as you can of the following words:

news	measles	politics	means	amends
eaves	riches	scissors	brethren	indexes
cloths	clothes	fishes	tongs	dregs
overalls	lees	proceeds	annals	gallows
cattle	trout	snipe	data	summons

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Practice

For additional drill in plurals and possessives, turn to your last reading lesson and see how many nouns you can find that form their plurals irregularly. Give the singular and plural of

these, and of as many others as you can think of that are like them.

Then study the possessives and the *of*-phrases, and show where either might be substituted for the other.

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Gender

Name some nouns that are singular in form but singular or plural in meaning; some that are plural in form but singular in meaning; some that are plural in form but are singular or plural in meaning; some that are always singular; some that have different meanings for different forms of the plural; some that are singular or plural according to the way in which they are used.

The names of some persons and animals show at once whether the persons or animals are male or female.

DEFINITION 31. *Nouns that are the names of males are said to be of the* masculine gender.

Charles father king lion

DEFINITION 32. *Nouns that are the names of females are said to be of the* feminine gender.

Charlotte mother queen lioness

Some nouns name persons or animals without indicating whether they are male or female.

DEFINITION 33. *Nouns that may be used for either males or females are said to be of the* common gender.

Jones parent monarch cub

Things, of course, are neither male nor female.

DEFINITION 34. *Nouns that are the names of neither males nor females are said to be of the* neuter gender.

Sometimes a little child or an animal, particularly a small animal, is treated as of the neuter gender, and spoken of as *it*.

On the other hand, as a matter of custom, some animals, a dog or a horse, for example, are usually spoken of as *he*, while a cat is often spoken of as *she*.

Again, things and ideas, which of course are neither male nor female, are often spoken of as if they were persons. Almost any thing or idea may be imagined as either male or female; but the following classification is usual:

Masculine	*Feminine*
sun, winter	moon, night, dawn, spring, summer, autumn
hill, mountain, peak	earth, island, land, country, nation, city, and particular cities and lands
winds	air, clouds
war	ships
time,	virtue, hope, peace, duty

DEFINITION 35. *The classification of nouns and some pronouns into masculine, feminine, common, and neuter is called* gender.

The gender of a noun is shown in several ways:

I. Entirely different words are often used as names for boys and for girls, as:

Edward, Arthur, Peter; Sarah, Mary, Ruth.

Very often, however, there are corresponding forms of the same word for a boy and for a girl, as:

John	Jane, Joan	Joseph	Josephine
Henry, Harry	Henrietta, Harriet	Paul	Pauline
Charles	Charlotte	Francis	Frances

II. With many common nouns, a difference in ending shows the gender, as:

actor	actress	master	mistress
heir	heiress	prince	princess
host	hostess	hero	heroine
emperor	empress	czar	czarina

III. In other cases, entirely different words are used for the masculine and feminine, as:

lad	lass	king	queen	uncle	aunt
son	daughter	earl, count	countess	father	mother
bachelor	maid	sir	madam	brother	sister
boy	girl	lord, gentleman	lady	wizard	witch
monk	nun	youth	maiden	nephew	niece

IV. In still other cases, words that stand for one gender only are prefixed to make compound words, as:

tom-cat, *man*-servant, *she*-wolf, *hen*-pheasant, *queen*-bee.

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Practice

Write these sentences from dictation, and above each noun that has another word or form for a different gender, write this word or form:

The nephew of the bridegroom had the reputation of being a wizard. The countess was a widow, but her cousin Josephine was a spinster. Her landlady had been both a cook and an actress as well as a saleswoman in a store. She was quite a heroine too. The czar had promised to make her a duchess and allowed her to be his hostess on more than one occasion. Harriet herself was fond of peacocks and pheasants, and she kept ducks and hens also.

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Case

How many genders are there? How is each used? Give an example of each.

Tell some of the chief ways in which masculine or feminine gender is shown and give an example of each.

What is the subject of a sentence? What is the simple subject? What part of speech is the subject?

There are other ways in which nouns are used.

1. *Henry* is my brother.
2. My brother's name is *Henry*.
3. I called *Henry*.
4. My parents named my brother *Henry*.
5. *Henry*, come here.
6. Poor *Henry!* He is so tired.
7. I gave *Henry* a book. I gave a book to *Henry*.
8. Here is a book for *Henry*.
9. This is *Henry's* book.
10. My youngest brother, *Henry*, is here.

In which sentence is *Henry* the subject?

How is *Henry* used in the second, third, and fourth sentences? To answer this question, think how you would analyze or diagram each sentence.

How is *Henry* used in the fifth sentence? in the sixth?

Henry is used in the same way in the eighth sentence as in the second sentence under seven. In each it is used after a preposition. We shall study the first sentence under seven soon.

How is *Henry* used in the ninth sentence?

In the tenth sentence, what word does *Henry* explain? How? What is such a use of the noun called?

A noun may be used in many different ways. But among the ten or more possible uses of nouns in a sentence, there is only one that requires a change of form. In which sentence do you find it? What is it called?

In the English that was spoken hundreds of years ago, there were other changes in form to show other uses.

These different forms are called *cases* and the change of them is called *inflection*.

In modern English, nouns have only **two** different case-*forms*; but they have **three** *cases* according to their use in the sentence. Pronouns also have case.

DEFINITION 36. *The classification of nouns and pronouns according to their use in a sentence is called* case.

The three cases are:

1. Nominative } which have the same spelling.
2. Objective }
3. Possessive, which adds an apostrophe and usually an *s*.

In the ten sentences given in this lesson, the noun *Henry* is in

the *nominative* case in sentences 1, 2, 5, 6, 10;
the *objective* case in sentences 3, 4, 7, 8;
the *possessive* case in sentence 9.

Among these ten sentences how many uses of the nominative case are there? of the objective? of the possessive?

What use of the nominative do we already know?

The subject of a sentence or a clause is in the *nominative case.*

EXERCISE

In the exercises of Lessons 15 and 16, point out all the nouns that are nominative because they are the subjects of sentences.

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Practice

In what case is the subject of the sentence?

Read the following passage and (1) point out every noun in it that is used as the subject of a sentence or of a clause; (2) wherever you find a subject group, name the simple subject and its modifiers:

NAUSICAA AND ODYSSEUS (*Continued*)

Then her father said: "I do not grudge thee the mules nor anything else. My servants shall do thy will."

He called to his men, and they gave ear. They made ready the high wagon and yoked to it the mules.

The princess and her maidens brought forth all the linen of the household. Her mother filled a basket with all sorts of dainties in

food and drink; and she put in also a flask of soft olive oil that the girls might anoint their bodies after the bath.

Nausicaa took the whip and the shining reins, and with a great clattering of hoofs the mules set out for the river; and her attendants followed with her. Now when they had come to the beautiful stream of the river, where were unfailing cisterns of bright water, enough to wash any garments clean, the girls unharnessed the mules from the chariot. They turned the animals loose and drove them along the banks of the eddying river to graze on the honey-sweet clover.

Then they took the garments from the wagon in their hands and carried them to the river and there washed them.

When all the clothes were clean, they spread them out to dry along the shore where the sea beats the coast and washes the pebbles clean.

Afterward they bathed and anointed themselves with olive oil and took their midday dinner while the clothes were drying in the brightness of the sun. After the meal they played ball together, the princess and her maidens.

Nausicaa of the white arms began the song. Among her companions she was as beautiful as Artemis, the huntress, when she is chasing wild boars and swift deer.

At last Nausicaa threw her ball at one of the company; but she missed her aim and the ball fell into the deep, eddying current of the river. At this all raised a piercing cry.

This cry was heard by Odysseus, the Greek hero, who had been shipwrecked in that country and now lay asleep in a coppice. He came out from among the leaves of the little wood and frightened the maidens. All except Nausicaa fled and hid among the rocks. It was as when a mountain-bred lion comes suddenly among the cows or the flocks of sheep, or in the track of the wild deer.

50

Subjective Complement

Name the three cases of nouns. Which of them is different in spelling from the nominative and how? How can we tell a nominative from an objective?

In this lesson we shall study a further use of the nominative.

In the following sentences, look carefully at the italicized words:

1. *Bessie* is my youngest *sister.*
2. My youngest *sister* is called *Bessie.*
3. My *sister Bessie* is *dark-haired.*
4. *My dark-haired sister* is called *Bessie.*

In the first sentence, how is *Bessie* used? *sister?* In the second, how are the two words used? Do they mean the same person?

In the third sentence, what is the subject? What words modify it? How is *dark-haired* used?

In the fourth sentence, what is the subject? What words modify it? How is *Bessie* used? Does *dark-haired* describe the person who is named as both *Bessie* and *sister?*

In each of these four sentences, then, there is a predicate complement which *completes* the predicate by *describing* the *subject.* Such a word is called a *subjective complement.*

DEFINITION 37. *A word or group of words that completes the predicate by describing the subject is called a* subjective complement.

A subjective complement is in the *nominative* case.

In sentences 2, 3, and 4, above, have we a simple subject or a subject group?

Is the subjective complement in sentence 1 a simple complement or a complement group?

A subjective complement, like a subject or a predicate, may be either a single word or a group of words.

EXERCISE

Supply subjective complements for the following sentences:

1. King George is ——. 2. These vegetables must be ——. 3. The man appeared to be a ——. 4. This dog seems to be ——.

5. Mr. Jones will be appointed ——. 6. What politician will be chosen ——? 7. The Queen is called ——. 8. Of this committee Mr. Sackeville was made ——. 9. The chief of police is ——. 10. A man who writes novels is a ——.

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Independent Nouns

What is a subjective complement? Give an example.

A third use of the nominative is shown in the following sentences:

1. *Bessie,* come here.
2. Hello, *Bessie,* will you come here?
3. How are you, *Bessie?*
4. Poor *Bessie!* She's always unlucky!
4. She, poor *Bessie!* always has hard luck.
6. She always has hard luck, poor *Bessie!*

In none of these sentences is *Bessie* a real part of the sentence. It is independent of the construction of the sentence. Nouns are independent for several different reasons as we have already learned.

In the first three sentences, how is *Bessie* used? What do we call a noun used to name a person addressed?

In the last three sentences, is Bessie spoken to or spoken about? What punctuation mark follows the noun *Bessie?* How is the noun used in the sentence?

DEFINITION 38. *A noun or pronoun that is not a part of the subject or predicate is called* independent.

An independent noun or pronoun is in the *nominative case.*

Rule 28. Separate an independent nominative from the rest of the sentence by a comma or commas, unless it is exclamatory; in that case use an exclamation mark after it.

The three common uses of the nominative are:

1. Subject of a sentence.
2. Subjective complement.
3. Independent.

EXERCISE

In the following sentences, tell which nouns are (1) subjects; (2) subjective complements; (3) independent:

1. Theodora seems to be a nice girl. 2. This man is my father. 3. Caterpillars become butterflies. 4. My poor roses! They are eaten up by caterpillars. 5. O my roses! How I love you! 6. The fruit in your hand appears to be a persimmon. 7. Shall May be your guide, Father? 8. A king must be the father of his people. 9. Mother, help me. 10. Poor Bertha! The child is a cripple, Mother.

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Practice

Write a letter to a cousin somewhat younger than yourself, telling what you are studying in history at this time. When you have finished, underline all the subjects, subjective complements, and independent nouns that you have used, and write above each, *s* for subject, or *s c* for subjective complement, or *i* for independent.

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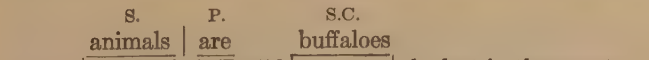
The Diagram

Analyze the following sentences, distinguishing between the predicate complement as a whole, and the noun that is a part of it as subjective complement, and name the modifiers of the latter when there are any.

Afterward, diagram each sentence according to this plan:



1. Claribel is my youngest cousin. 2. My cat is named Christopher. 3. Our country home is a little cottage by the sea. 4. Mr. Phillips was made chairman of the meeting. 5. This man appears to be the king's messenger. 6. These nuts are pecans from our ranch. 7. We shall be neighbors in town. 8. Blue jays are destructive birds. 9. The chimpanzee is a cousin of the monkey. 10. Brown will be chosen captain of the team.

54

The Possessive

What case shows ownership? How does it differ in spelling from the other cases?

A noun used alone to show ownership is in the *possessive case.*

Rule 29. Form the possessive plural of nouns ending in *s* by adding an apostrophe only, and all other possessives by adding an apostrophe and *s*.

horses, horses'; women, women's; child, child's; Dickens, Dickens's.

The apostrophe with or without *s* is called the *sign of the possessive.*

Rule 30. To form the possessive of a group, add the possessive sign to the last word only.

Thus we should write: *father-in-law's; King of England's; Mr. Jones the hatter's house;* so we should also say *Smith and Brown's store,* if it is owned by them together; but *Smith's and Brown's horses,* if they own the horses separately.

Rule 31. With things, use a phrase with *of* instead of the possessive form.

the leaves *of* the tree, *not* the tree's leaves
the soles *of* his feet, *not* his feet's soles
the edge *of* his teeth, *not* his teeth's edge

Rule 32. When the addition of another *s* makes an unpleasant hissing sound, either add the apostrophe only, or use a phrase with *of* instead of the possessive.

Herodias' mother; the squeaks *of the mice;* for righteousness' sake; the crown *of patience.*

EXERCISE

1. Give the possessive forms needed in the following:

1. I always buy my hats at Dickens and Collins store. 2. Do you prefer Froude or Macaulay History of England? 3. This is Milton the poet house. 4. That man is the Duke of Cornwall secretary. 5. I like Thackeray novels better than Dickens. 6. What was Themistocles history? 7. This is one of the Century Company books. 8. Alice and Alphonso parents are not acquainted. 9. The Grimm brothers stories are excellent. 10. Who were Moses and Aaron parents?

2. Write from dictation the following:

1. At the mothers' meeting three months' work was planned. Mrs. Stubbs's opinion was that they should sew children's aprons for orphans' homes. The secretary's report showed that the two missionaries' stories were true. Babies' bibs and women's aprons, girls' hats, men's and boys' shoes were to be provided for the Indians. Nor were the two widows' children's claims forgotten. Everybody's idea was to help as much as possible.

2. The Countess of Broadwick's son is a partner in Oates and Henderson's store. He bought his brother-in-law's share; at least, that is Mr. Smith the lawyer's story.

55

Possessives and Of-Phrases

What is the general rule for forming possessives? Give an example.

How do we form the possessive of a group of words? Give examples.

What is generally used, instead of the possessive case, in speaking of things? Give examples.

How do we show joint ownership? separate ownership? Give examples.

For what other reason is it sometimes well to use a phrase with *of*, instead of a possessive? Give examples.

In none of the following sentences does the possessive form show ownership. Tell what it shows in each case:

Have you seen my sister's photograph? My father's portrait belongs to the state. Have you much of Beethoven's music? We saw the Indian's footprint plainly. We sell boys' clothing. Men's fashions do not change much. He has a lion's courage. She has a child's heart. We had three weeks' holiday. Each day's work counts. Give me a dollar's worth of wood. I want ten cents' worth of matches. He held the animal at arm's length. Have you read *Sheridan's Ride?* Do you like Huyler's candy? Do you know the ship's doctor? Strawberries are Edward's favorite fruit.

The possessive, then, may denote not only ownership, but *almost any sort of connection* of a person or thing with another person or thing. Every sort of relation that can be expressed by the possessive can also be expressed by a phrase containing a preposition, — usually the preposition *of*.

Rule 33. Whenever the use of a possessive form leaves any doubt as to the exact meaning, use a phrase with a preposition which makes the meaning clear.

For instance, what is meant by "Mr. Hallam's portrait"? As this may mean any one of three things, it is better to say:

the portrait *of* Mr. Hallam (if he is the subject of the picture);
the portrait *by* Mr. Hallam (if he is the artist);
the portrait *belonging to* Mr. Hallam (if he is the owner).

EXERCISE

Give the possessive forms, singular and plural, of all the nouns used in Lesson 49, using the *of*-phrase wherever it is best.

56

The Direct Object

What are the two necessary parts of every sentence? What third part is often found?

What is a predicate complement?

Predicate complements are of several kinds. In Lesson 50 we studied about the kind that refers to or explains the subject. What is it called? Give an example.

In this lesson we shall study another kind of predicate complement. Look at the following groups of words:

Tom cut his ——. Tom sold his ——. Did Tom buy ——? Send ——. Tom, bring ——. Tom is whipping ——. Tom gave his sister ——. With him Tom took ——. Did Tom touch ——? Tom saw ——.

What is the matter with them? Do they mean anything? What is missing in each? Can you supply a word for each blank? What part of speech have you supplied?

Each of these predicates is meaningless unless it has a noun or a pronoun as a complement to complete its meaning.

There is a difference, however, between this complement and that in Lesson 50. In these sentences there are a number of actions which cannot be done unless there is some person or thing that they are done to.

In each of them is expressed some act which is done by a person or thing upon another person or thing.

The doer of the action is the *subject*, the person or thing to whom the action is done is the *direct object*; and the verb itself is called a *transitive* verb.

DEFINITION 39. *A noun or pronoun that completes a verb of action by naming the person or thing acted upon is called the* direct object.

The direct object can always be found by asking *whom* or *what* and answering the question, as:

What did Tom cut? Tom cut his *finger*.
Whom did Tom see? Tom saw *Robert*.

The direct object is in the *objective case*.

Like the subject and predicate, the direct object may be a *simple object* or an *object group*, that is, a simple object with modifiers.

EXERCISE

In the following sentences, (1) name all the predicate complements; (2) tell which are direct objects and which are subjective complements; (3) separate the direct objects into simple objects and object groups, and tell what words are modifiers in each object group:

1. I bought a pretty new hat to-day. 2. My father built Mr. Brown's house. 3. Could you like a boy of bad habits? 4. Mr. Jameson has sold his white house that stands on Knob Hill. 5. Mr. Haskins caught the burglar who was stealing his silver. 6. My cat is a beautiful smoke-gray Angora. 7. A cat that has long, soft, fluffy fur is called an Angora. 8. A high-bred cat never steals anything. 9. Who has borrowed my thimble and scissors? 10. I bought two yards of pink ribbon and three yards of blue.

57

Practice

In what case is the subjective complement? the direct object?

In the following passage, name (1) all the subjective complements and their modifiers; (2) all the independent nouns; (3) all the direct objects and their modifiers:

NAUSICAA AND ODYSSEUS (*Concluded*)

The king's daughter alone stood firm and listened while he said: "Tell me, O Queen, whether thou art a goddess or a mortal! Thou art a goddess in beauty; but if thou art one of the daughters of men, thrice blessed are thy father and thy lady mother. Only yesterday I escaped from the sea and was cast on the shore of this land. I know not the folk who dwell here. Have pity on me! Give me of thy linen some old garment, and show me the way to the city. And may the gods grant to thee thy heart's desire!"

Then Nausicaa, the white-armed princess, answered him: "Stranger, I will give to thee raiment, and I will show thee the town, and tell thee the name of the people. They are the Pheacians; and I am Nausicaa, the daughter of Alcinous."

After this, she called her fair-tressed women: "Halt, my maidens. Why do ye flee at the sight of a man? He is no enemy to our people. Give him meat and drink, and show him a bathing place in the river where there is shelter from the winds."

Then Odysseus with the river water washed from his skin the salt scurf, and wiped from his head the crusted brine of the sea, and put on the raiment that Nausicaa gave him. When he came back to the maidens, he was a mighty man to look upon.

When Nausicaa and her maidens had folded all the linen and stored the clothes in the wagon, she herself climbed into the car and said: "Come now, stranger, and go to the city of my father. Do as I bid thee. As long as we are among the fields and farms, follow with my maidens behind the wagon. But when we set foot within the city, stay behind in a poplar grove near the road until we have gone before.

"The city is built with a great wall around it, and on the wall are towers. On each side of the town is a harbor with a narrow entrance, and there are many ships with curved prows in the harbor. When thou hast come to the palace of the king, my father, pass through the court and the great chamber to the hearth. There thou wilt find my mother spinning purple yarn. Clasp her knees and beg her to help thee. If she receives thee kindly, thou shalt find there some way to return to thy home and thy friends."

So they went back to the city. Odysseus waited outside in the

poplar grove until the maiden had gone. Then he followed and did as she had told him to do.

When the stranger, Odysseus, had told all his sorrows and sufferings to the king and queen of the Pheacians, they gave him a ship that took him back to his home and left him among his own people.

ADAPTED FROM BUTCHER AND LANG'S *Odyssey*

58

The Objective Complement

What is a predicate complement? Give an example. Is this a subjective complement or a direct object?

What is a subjective complement? Give an example.

What is a direct object? Give an example.

There are some verbs that need more than one complement to complete their meaning fully. Study the following sentences and notice especially the meaning of the verbs and how the italicized predicate complements are used:

They christened the *child Mary*. Let us elect a good *man president*. The president appointed *Lowell ambassador*. They called the *ship Triton*. The English people made *Elizabeth queen*. *What* did you name your *cat?* The critics pronounced the *book* a fine *novel*. The Greeks often declared their *leader* a *tyrant*. They believed the *murderer* a *lunatic*. Do not think *Edward* your *friend!*

Make a list of the verbs used in these ten sentences. They all fall into three groups: (1) verbs with the idea of *naming;* (2) verbs with the idea of *making;* (3) verbs with the idea of *thinking*.

Which have the idea of naming? Which have the idea of making? Which have the idea of thinking?

In each sentence, do the two objects mean the same person or thing, or not? Look and see. We have, then, two objects, one of which *refers to* or *explains* the other.

Compare these two sentences very carefully:

1. *Elizabeth* is made *queen*.
2. They made *Elizabeth queen*.

What do we call *Elizabeth* in the first sentence? *queen?* Both words refer to the same person; but *queen* explains *Elizabeth*, and is called a *subjective complement.*

What do we call *Elizabeth* in the second sentence? Then, as *queen* here explains the object *Elizabeth* just as *queen* in the first sentence explained the subject *Elizabeth, queen* here is an *objective complement.*

DEFINITION 40. *A noun, pronoun, or adjective that completes a verb of naming, making, or thinking by telling what its object is named, made, or thought, is called an* objective complement.

A noun or pronoun so used is in the *objective case.*

EXERCISE

In the following sentences, (1) find all the direct objects and (2) objective complements, and (3) name the verb with which each is used. See whether the word you take to be the objective complement refers to the object.

1. The critics call Rubens a great painter. 2. They voted Mr. Brown chairman. 3. Some people consider Esther a beautiful woman. 4. Who named the child Mehitabel? 5. The planters made their desert a paradise. 6. The colonists elected Washington their first president. 7. What do you call your dog? 8. Villains make discontented men their tools. 9. The queen appointed Lady Lenox her secretary. 10. I call this music rubbish.

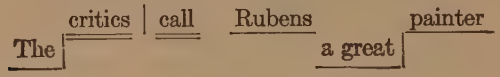
59

Practice

In analyzing sentences, now that we have learned to distinguish the different kinds of predicate complements, after separating the sentence into subject and predicate, instead of dividing the predicate into predicate and predicate complement, we should divide it into predicate and subjective

complement, or object, or objective complement, and give the modifiers of each.

In diagraming, this may be shown as follows:



EXERCISE

Analyze the sentences in the first three paragraphs of Lesson 57, and diagram the sentences in the sixth paragraph.

60

Object of a Preposition

What is the object of a verb? What other part of speech takes an object?

Study the italicized words in the following sentences:

Look *at* the box. Look *in* the box. Look *on* the box. Look *under* the box. Look *behind* the box. Look *beside* the box. Look *toward* the box. Look *beyond* the box. Look *through* the box. Look *across* the box.

In all these sentences, what is the simple predicate? What is the predicate group in each? What word in the group changes in each sentence? Does this change of words make much difference in the meaning of the sentence?

Does "Look —— the box" mean anything? What kind of word must be put in before it means anything?

The words that are put in, then, do two things:

(1) They connect *look* with *the box.*

(2) They belong with *the box* and make it into ten different *phrases,* each of which modifies *look* in a different way.

DEFINITION 41. *A connecting word which forms with a noun or pronoun a phrase that modifies some other word in the sentence is called a* preposition.

DEFINITION 42. *The noun or pronoun used with a preposition to form a phrase is called its* object.

DEFINITION 43. *A phrase consisting of a preposition and its object, with or without modifiers, is called a* prepositional phrase.

A prepositional phrase is so named from its *form;* in *use* it may be an adjectival or an adverbial phrase.

The object of a preposition is in the *objective case.*

EXERCISE

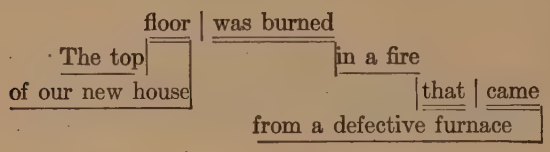
In the following sentences, (1) name all the prepositional phrases; (2) name in each the preposition and its object and the modifiers of the object if there are any; and (3) tell what word each prepositional phrase modifies:

1. The top floor of our new house was burned in a fire that came from a defective furnace.
2. The fire was put out by firemen, who arrived within ten minutes.
3. The firemen rushed through every room in the house and saved most of the furniture that we had inherited from grandfather.
4. It was scattered up and down the snowy street, behind the barn, along the iron fence, under the porch, beside the walk.
5. Some of it was hoisted over the wall to our kind neighbors, the Greens.
6. Toward morning the firemen went away with a thick coat of ice on their engines.
7. For a few days we were without a home and searched from street to street for a suitable house.
8. After much trouble we rented Mr. Reid's cottage at Elmwood, which is along the river near Newton.
9. We took it by the month from a man in Boston, a lawyer in whose hands it was left.
10. Among our serious troubles was that we were without insurance against fire.

61

Practice

Diagram the sentences in Lesson 60 according to this plan:



62

The Indirect Object

What is the direct object? Give an example.

What is the object of a preposition? Give an example.

To-day we shall study another kind of object.

1. Give *me* the book.	2. Give the book to *me*.
3. He sent *her* a present.	4. He sent a present to *her*.
5. Mother paid the *carpenter* five dollars.	6. Mother paid five dollars to the *carpenter*.
7. She offered the *tramp* a sandwich.	8. She offered a sandwich to the *tramp*.
9. I shall bake *you* a cake.	10. I shall bake a cake for *you*.
11. Lend *me* a dollar.	12. Lend a dollar to *me*.
13. They told *Mary* the news.	14. They told the news to *Mary*.
15. Bring *me* my pencil.	16. Bring my pencil to *me*.

Do the sentences on the right mean exactly the same thing as those on the left?

In sentences 2, 4, 6, 8, 10, 12, 14, and 16, how are the italicized words used?

The other sentences contain no preposition. Here the italicized words are used as the *indirect object of the verb*.

DEFINITION 44. *A noun or pronoun used without a preposition as the object of the action expressed by the verb and the direct object taken together is called the* indirect object.

The indirect object can always be found by asking the question, *to* (or *for*) *whom* (or *what*) and then answering the question.

To whom did he send a present?	He sent *her* a present.
For whom shall I bake a cake?	I shall bake *you* a cake.

The direct object is called direct because it is related *directly* to the verb. The indirect object is called indirect because it is *not* related *directly* to the *verb*, but *to the verb and direct object taken together*. *Indirect* does not mean *crooked*, or *roundabout*, but *not direct*.

NOTE. — The indirect object is often defined as the noun or pronoun that shows to or for what person or thing the action is performed; the definition given above attempts to define a little more closely its relation to the verb and direct object.

An indirect object is in the *objective case*.

We have learned that a subject, a predicate, a subjective complement, the direct object of a verb or of a preposition, and an objective complement, may either be simple or consist of a group of words. An indirect object may also either be simple or consist of a word group.

In the sentences given above, which comes first, the direct or the indirect object? When, instead of the indirect object, there is a preposition with its object, which comes first, the direct object or the prepositional phrase?

EXERCISE

1. Change all the indirect objects in the following sentences to prepositional phrases:

1. Please pass me the butter. 2. I took the poor woman some sugar. 3. Father paid the gardener ten dollars. 4. Sally brought the teacher some roses. 5. Father refused to pay such a bad workman any money. 6. My aunt gave all her nieces in the country a trip to New York. 7. Send Mr. Smith of Braeside the bill. 8. They told the poor woman whose husband was killed, the sad news. 9. Some one offered our grocer's boy a college education. 10. Who gave you that book?

2. Change all the prepositional phrases in the following sentences into indirect objects:

1. Send these apples to Mrs. Jones. 2. Tell the news to my sister. 3. Tom lent his new bicycle to Bob. 4. Mary made a new dress for herself. 5. I wrote a letter to Aunt Phoebe. 6. Give that book to me. 7. Mother baked a little cake for me. 8. I offered my skates to John. 9. Did you pay what you owed to Henry? 10. Take that picture to your mother.

63

Adverbial Nouns

Name the three cases of nouns.

In what three ways, as far as we have studied, may a noun be used in the nominative case?

In what four ways may it be used in the objective case?

In which of these uses is the noun a predicate complement? In which is it not?

A preposition with its object is used to modify some word in the sentence. This word may be the subject, or the verb, or a complement, or a modifier.

There is another use of the objective case in which a noun may be used directly to modify the meaning of a verb.

Study the italicized nouns in the following pairs of sentences and see whether you can find any difference in the way they are used:

1. Mrs. Harvey taught fifty *children.*
2. Mrs. Harvey taught an *hour.*
3. He studied his *lessons.*
4. He studied *eight hours to-day.*
5. Can you run a *machine?*
6. Can you run a *mile?*
7. He weighed the *chicken.*
8. The chicken weighed four *pounds.*
9. We spent a *dollar.*
10. The book cost a *dollar.*

In the first sentence, the action of teaching is done by Mrs. Harvey to the object, children. In the second, *hour* does not tell *whom* or *what* she taught, but *how long* she taught.

Now go through all the other sentences in the same way, and explain the difference between those on the left of the page and those on the right. In sentences 2, 4, 6, 8, 10, the nouns modify the predicate by telling *how long, when, how far,* and *how much.* In sentence 4 there are two modifiers of the predicate, one telling *how long,* and the other *when.*

In a previous year we learned that a word telling *when, where, whither, how, how much,* or the like, is called an *adverb.* Nouns used as adverbs are *adverbial nouns.*

Are these nouns used alone, or have they their own modifiers? If so, name these in each sentence.

DEFINITION 45. *A noun, with or without modifiers, used to modify the meaning of a verb, is called an* adverbial noun.

An adverbial noun is in the *objective case.*

EXERCISE

In the following sentences, find all the adverbial nouns, and name their modifiers if there are any; tell which predicate each noun modifies and how:

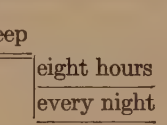
1. I sleep eight hours every night. 2. An ocean steamship weighs hundreds of tons. 3. We waited hours in the rain. 4. Some trains travel sixty miles an hour. 5. The spider spun his thread twelve

times. 6. We walk four miles a day all the winter. 7. I shall go home next Tuesday. 8. My sister went yesterday, and returns to-morrow. 9. The box measures six inches each way. 10. The wild geese flew south a little while ago.

64

Practice

Analyze the following sentences; and to show the use of the adverbial nouns, diagram them as follows:



1. He ran all the way. 2. He worked every day. 3. I waited an hour for you. 4. They walked a mile. 5. My mother weighs one hundred and forty pounds. 6. Go home. 7. This picture cost one dollar. 8. Come and visit me next summer. 9. The birds flew a mile a minute. 10. We sailed yesterday ten miles.

65

Appositives

What is an adverbial noun? In what case is it? How is it different in its use from an object or an objective complement?

In what different ways may an adverbial noun modify a verb? Give examples.

Besides these uses of the noun which we have been studying, there is another use in which it may stand in any of the three cases, nominative, possessive, or objective.

Study the italicized nouns in the following sentences:

This is Mr. *Brown*, the *lawyer*. This is Mr. *Brown* the *lawyer's* book. This is the book of Mr. *Brown*, the *lawyer*. Give this book to Mr. *Brown*, the *lawyer*. Give Mr. *Brown*, the *lawyer*, this book. Call Mr. *Brown*, the *lawyer*.

How is *Brown* used in the first sentence? How is *lawyer* used? When one noun describes or explains another in this way, what is the second noun called?

Tell how *Brown* is used in all the other sentences. In what case is it in each? The noun *lawyer* goes with it and changes its case to agree with it.

DEFINITION 46. *A noun or pronoun placed after another noun or pronoun to explain its meaning is called an* appositive, *or is said to be* in apposition *with it.*

An appositive stands in the same case as the noun it modifies.

When a possessive is modified by an appositive, add the *'s* to the second noun only, that is, to the appositive itself. This is because together they make a group. See Rule 30.

Appositives, like other nouns, may be simple or may be modified to form *appositive groups.*

EXERCISE

In each of the following sentences, name (1) the appositive group; (2) the simple appositive; (3) the word it explains; and (4) the case in which it stands:

1. On a board is painted, "Mr. Jenkins, Saddler."
2. George V, the present king of England, is a short, fair man.
3. Let us buy some grapes of Mr. Jackson, our grocer.
4. This is Mr. Bull the grocer's testimony.
5. The house, a tall, narrow, Gothic structure, stood on a hill.
6. The Romans conquered the Belgians, one of the bravest races in all Europe.
7. Give these books to Mr. Brown, the wholesale dealer in groceries.
8. Russia was invaded by Napoleon, the greatest general of his day.

9. In my garden are many flowers, roses, columbines, lilies, and verbenas.

10. The Americans made Washington, their commander-in-chief, president.

66

Practice

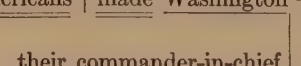
What is an appositive? Give an example. In what cases may it stand? What is the difference between a simple appositive and an appositive group?

How many cases have nouns?

In how many ways may a noun be used in the nominative case? in the possessive case? in the objective case?

In analyzing sentences, appositives are treated like any other modifiers.

In diagraming, write them as follows:



Analyze and diagram the sentences of the Exercise in Lesson 65, to show the use of the appositive.

67

Parsing

What is sentence analysis? Explain briefly how to analyze a sentence.

Another way of finding out exactly how a sentence is built up is to take one word at a time and tell all about its form and use.

DEFINITION 47. *The full description of a word as to its form and use is called* parsing.

DEFINITION 48. *The use of a word in a sentence is called its* construction.

For convenience, it is well always to keep a certain order, and in parsing a noun, to give:

1. Class.
2. Gender.
3. Number.
4. Case.
5. Construction.

For instance, in the sentence, *Fanny loves Scott's books*, we should parse the three nouns as follows:

Fanny is a proper noun in the feminine gender, singular number, nominative case, used as the subject of the verb *loves*.

Scott's is a proper noun in the masculine gender, singular number, possessive case, used to modify the noun *books*.

Books is a common noun, neuter gender, plural number, objective case, used as the direct object of the verb *loves*.

EXERCISE

Parse all the nouns in the first four paragraphs of Lesson 57.

68

Practice

For additional drill in nouns, turn to your last history or reading lesson, and parse all the nouns.

69

Review

1. What is a noun? Why are nouns one of the two most important parts of speech?

2. How many classes of nouns are there? Give examples.

3. What are the two commonest ways of forming the plural? Give an example of each.

4. Mention three irregular ways of forming plurals, and give an example of each.

5. Name the three cases in which nouns may be used. Which one is different in form from the others? How do you know the two others apart?

6. Give five rules for forming the possessive case and an example of each.

7. In what four ways may a noun be used in the nominative case? Write sentences illustrating each.

8. In what six ways may a noun be used in the objective case? Write sentences illustrating each.

9. What is an appositive? Write three sentences using an appositive in a different case in each one.

10. What is the difference between a predicate complement and an adverbial noun? Write two sentences to show this.

70

Sentence Analysis

For review of sentence analysis, turn to your last history or reading lesson, and analyze such sentences as your teacher assigns.

71

Pronouns

Jack told Jack's mother that Jack would be home for Jack's dinner.

How can you make this sentence better? What part of speech do you substitute for another?

What is a *pro*-noun?

DEFINITION 49. *A word that takes the place of a noun and indicates a person or thing without naming the person or thing is called a* pronoun.

DEFINITION 50. *The word or group of words for which a pronoun stands is called its* antecedent.

Pronouns are really a sort of noun; but because they have special additional uses, they are put into a separate class and given the special name *pronouns*.

Pronouns are always something more than substitutes for nouns. Nouns *merely name* persons or things. Pronouns do not name, but, first of all, they *point out*. If a stranger should stop us in the street and say, "John Smith wishes to speak to you," we should at once ask, "Who is John Smith?" But if he should say to us, "*I* wish to speak with you," we should know at once that he is *pointing out* himself, as would not be done by saying, "John Smith."

Again, if there are several books lying on the table, and we say, "I will take the book," we may know which book we mean, but we *do not point* it out to other people as would be done by saying, "I will take *this*."

But some pronouns do more than point out. They also *connect*. In the sentence, "Charles, *who* is twelve years old, looks sixteen," we might express the same thought by saying, "Charles — and Charles is twelve years old — looks sixteen." The pronoun *who* takes the place not only of *Charles* but of *and* as well, and so *connects* the subordinate clause with the principal clause.

Other pronouns have still another use; they help to ask a question, as: "*Who* is that boy?"

There are five general classes of pronouns. Study the italicized pronouns in the following sentences and try to find out just what kind of work is done by each:

I say that *she* will tell *her* mother. John took *his* camera with *him*.

The house had in *its* window a sign that *it* was for rent. *I* am sure that *my* friends will not fail *me*. *Which* of the books is *yours?* *This* is *mine*. Not *many*, but *some* of *them* are *mine*. *Who* told *you?* *What* did *they* say? The man *who* spoke was a clergyman. The sermon *that he* delivered was impressive. *Few* of *our* apples are good, but *I* like *these* best.

Which pronouns in these sentences stand for the speaker? the person spoken to? the person or thing spoken about? What are these pronouns called?

Which pronouns ask questions? They are called *interrogative* pronouns.

Which point out *particular* persons or things? They are called *demonstrative* pronouns.

Which point out *indefinite* persons or things? They are called *indefinite* pronouns.

Which are used to connect a subordinate clause with their own antecedents? They are called *relative* pronouns.

EXERCISE

In Lessons 33 and 34, find all the pronouns, and tell of what kind each is.

72

Personal Pronouns

What is a pronoun? What is its antecedent? What classes of pronouns are there? What kind of work does each do?

DEFINITION 51. *A pronoun that points out the speaker, the person spoken to, or the person or thing spoken of, is called a* personal pronoun.

Personal pronouns change their forms much more than nouns do to show their use.

I stands for the *speaker*, and is said to be in the *first person*. *You* stands for the *person spoken to*, and is said to be in the

second person. *He, she,* and *it* stand for the person or thing *spoken of,* and are said to be in the *third person.*

DEFINITION 52. *A change in form to show use or construction is called* inflection.

Personal pronouns are inflected to show:

1. Number. 2. Gender. 3. Case.

How do personal pronouns show person?

How does the first personal pronoun change its form to show number? the third personal pronoun? Does the second personal pronoun change its form to show number?

Which personal pronoun changes its form to show gender?

Learn the full inflection of the three personal pronouns:

	First Person		*Second Person*		
	Singular	*Plural*	*Singular*		*Plural*
Nominative	I	we	thou	you	~~ye~~, you
Possessive	my, mine	our, ours	thy, thine	your, yours	your, yours
Objective	me	us	thee	you	~~you~~, you

	Third Person			
	Singular			*Plural*
	Masculine	*Feminine*	*Neuter*	
Nominative	he	she	it	they
Possessive	his	her, hers	its	their, theirs
Objective	him	her	it	them

NOTE. — The form *we* is used by editors and by monarchs, even when only one is meant, and is called the *editorial* or the *royal we.*

Thou and *ye* are used now only in the language of religion and in poetry.

In using personal pronouns, four things should be observed:

1. A pronoun of the second or the third person should precede one of the first, as: *He and I; you and we.* When only pronouns of the second and third persons are used, the second should precede the third, as: *you and she; you and they.*

2. In the possessive case, *mine*, *ours*, *yours*, *hers*, and *theirs* are strictly pronouns; *my*, *our*, *your*, *her*, and *their* are adjectives in use; *his* may be either.

3. As personal pronouns have different forms for the nominative and objective cases in the first and third persons, it is necessary always to distinguish carefully between the uses of *I* and *me*, *he* and *him*, *she* and *her*, *they* and *them*.

4. The pronoun *it* is used in three special ways:

(1) Not to represent any particular thing, but *impersonally*, as:

It is raining. How goes *it* with you?

(2) To stand for a group of words, as:

I heard *that you were here*, but I didn't believe *it*. *To fly* was once thought impossible; now *it* is common.

(3) Like *there*, to introduce a sentence, but with the difference that *it* at the same time also stands for a group of words, as:

It is easy *to learn to swim*. *It* is certain *that she came*.

A personal pronoun is parsed like a noun except that its class, instead of *common* or *proper*, is *personal*, and two more facts must be given about it, its *person*, and its *antecedent*.

Accordingly, after naming the pronoun, we must tell its:

1. Class.
2. Person.
3. Antecedent (if expressed).
4. Number.
5. Gender (if expressed).
6. Case.
7. Construction.

In parsing personal pronouns, follow the plan given for the following sentence: *I* will lend *you my* umbrella.

I is a personal pronoun, first person, singular number, nominative case, subject of the verb *will lend*.

You is a personal pronoun, second person, singular number, objective case, indirect object of the verb *will lend*.

My is a personal pronoun, first person, singular number, possessive case, modifying the noun *umbrella;* or it may be called an adjective.

EXERCISE

In Lesson 57, name and parse all the personal pronouns.

73

Compound Personal Pronouns

What is a personal pronoun? Name the personal pronouns. What is the antecedent of a pronoun?

Personal pronouns are of two sorts, both of which are used in the following sentences:

1. Did *you* hurt *yourself?*
2. *I myself* told the story.
3. *I* told the man *himself.*
4. *He himself* blamed *himself.*

Name the personal pronouns of each sort. What is the difference in their form?

If the forms *I*, *you*, *he*, and so on, are called *simple* personal pronouns, what are the forms *yourself*, *myself*, *himself*, called?

Personal pronouns, then, are *simple* and *compound.*

The compound personal pronoun has no inflection for case; its forms are:

	Singular	*Plural*
1st Person	myself	ourselves
2d Person	thyself yourself	yourselves
3d Person	himself herself itself	themselves

In the sentences given above, show the two uses of the compound personal pronoun. Which ones are used as the object of a verb? Which modify a noun or pronoun?

The compound personal pronoun is used:

1. *Reflexively;* that is, as the object means the same person as the subject, the action is *reflected;* so in sentence 1.

2. *Emphatically;* that is, to *emphasize* the noun or pronoun which it modifies; so in sentences 2 and 3.

EXERCISE

In the following sentences, point out the compound personal pronouns and tell whether each is used emphatically or reflexively:

1. The king himself is powerless. 2. They presented their petition to the king himself. 3. Don't trouble yourself about it. 4. You yourself must not trouble about it. 5. Why don't you take care of yourself? 6. The queen herself worried herself into a fever. 7. Rip the sleeve itself to pieces. 8. The men placed themselves on each side of the gate. 9. The men themselves shot themselves. 10. I will tell you myself.

74

Practice

Write five sentences using compound personal pronouns reflexively; and five, using them emphatically.

75

Interrogative Pronouns

What is a compound personal pronoun? Give the singular and plural forms for the three persons. In what two ways is it used? Give an example of each.

Look at the italicized words in the following sentences:

1. *Who* called this morning?
2. *What* did he want?
3. Did he say *which?*
4. *Whose* cat was it?

What kind of sentences are these? What mark tells us? If the sentences were spoken, what words would tell that they are interrogative?

What part of speech are the italicized words? How do you know? Then what kind of pronouns are they?

DEFINITION 53. *A pronoun that asks a question is called an* interrogative pronoun.

An interrogative pronoun usually has no antecedent, as the speaker may be entirely uncertain in regard not only to the identity, but even to the number, of the persons or things he inquires about.

Who killed the man? Three burglars are accused.

There are three interrogative pronouns: *who*, *which*, and *what*.

They have no changes in form to show number and gender, and are of course always in the third person.

Who is used for persons, as: *Who* is this man?

What is generally used for things, as: *What* do I hear?

Which asks for a decision between two or more persons or things, as:

Which is your book?
Of these two men, *which* is the taller?

Who is inflected thus in both the singular and the plural:

Nominative	who
Possessive	whose
Objective	whom

Which and *what* are not inflected.

When *which* and *what* are used with nouns, as, *Which* hat do you like? *What* dog is this? they are interrogative adjectives and are classed with other adjectives.

To parse an interrogative pronoun, tell its:

1. Class.

2. Number (if indicated).
3. Case.
4. Construction.

In the sentence, Who called? *who* is an interrogative pronoun, nominative case, subject of the verb *called*.

EXERCISE

1. In the following sentences parse the interrogative pronouns:

1. To whom are you speaking? 2. What did he say? 3. Who helped me in trouble? 4. Whose handkerchief is this? 5. Which is your handkerchief? 6. Whom have I helped? 7. Who do you think he is? 8. Whom do you take him to be? 9. Whom do you mean? 10. Whom have we here?

2. In the following sentences, supply the correct form, *who* or *whom*, according to the case required by the construction:

1. —— did you see? 2. —— do you think came to see me? 3. —— did you say is coming to-morrow? 4. —— do you suppose will speak? 5. —— do you think he meant? 6. To —— shall I give it? 7. —— shall I say is here? 8. —— do you believe he hurt? 9. —— do you believe was hurt? 10. —— shall I say it is?

76

The Indirect Question

What is an interrogative pronoun? Name the interrogative pronouns and distinguish between the uses of them.

Where does the antecedent of an interrogative pronoun stand when it is expressed?

What is a complex sentence? What is a clause? What different kinds of clauses can you name? How many of each must a complex sentence have? May it have more of either?

What kind of sentence is, *Who is he?*

Look closely at the answer, *I don't know who he is.*

Is there still a question to be answered? Is the sentence still simple?

What has become of the word group *who is he?*

To answer this last question, suppose the answer had been, *I don't know that.* How is *that* used in the sentence? Then *who he is* must be in the same construction. What is it?

What part of speech is *that?* Why is it so called? *That* is a pronoun, used to stand for a noun. If in the sentence, *I don't know who he is, who he is* is equal to the word *that,* is it clear that *who he is* is used as a noun, and therefore may be called a *noun clause?*

That is, we may have a subordinate clause used as the object of a verb. Then it takes the place of what part of speech?

Who is he? is a *direct question.* In the sentence *I don't know who he is,* the same words appear, but in a changed order, and no longer ask a question *directly* but report one that was asked or might be asked. They form what is called in grammar an *indirect question.*

If we take the sentence *Charles asked, "Who is he?"* the question *Who is he?* is given in exact and *direct* form, and is still a *direct question.* But in the sentence *Charles asked who he was,* the question is reported indirectly and so is an *indirect question.* Usually the exact words of the *direct question* cannot be retained when it is reported indirectly, but some change must be made in the verb or in a pronoun or in the order of words.

A direct question *may* be used as a subordinate clause taking the place of a noun; an indirect question is used in no other way.

DEFINITION 54. *A question reported indirectly and used as the subordinate clause of a complex sentence is called an* indirect question.

Interrogative pronouns may introduce either direct or indirect questions.

EXERCISE

1. In the following sentences, (1) tell what interrogative pronoun introduces each subordinate clause; (2) tell how each clause is used in the sentence; and (3) make it into a direct question.

1. I do not know who he was. 2. I never heard who said that. 3. She did not say who told her. 4. They did not explain what they would do. 5. I cannot think whom you mean. 6. You have not said which you would like. 7. Tell me what I ought to do. 8. Do you know who is going? 9. I cannot remember who was with her. 10. Do you remember whom she was with?

2. In the following sentences, use *asked* instead of *said* and change the *direct questions* into *indirect questions:*

1. George said to me, "Whom do you know there?" 2. Ann said, "Whose hat is this?" 3. The hare said, "Who is in my house?" 4. Mary said to him, "Which have you chosen?" 5. Edgar said to me, "What do you think of Henry now?" 6. James said, "Who will race with me?" 7. Ada said to me, "Whom shall you choose as your partner?" 8. Alice said to Lucy, "What are you doing for your holiday?" 9. Edward said, "Which is the best?" 10. Jane said, "Whose fault is it that we can't go?"

77

The Diagram

What is a complex sentence?

What is the difference between a direct and an indirect question? Give an example of each.

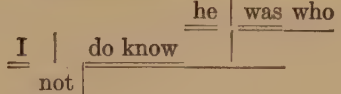
In analyzing a complex sentence containing an indirect question, show that the indirect question is used like a noun, thus:

I do not know who he was is a complex declarative sentence. *I do not know* is the principal clause; *who he was* is the subordinate clause.

I is the subject of the principal clause; *do know* is the predicate, modified by *not; who he was* is used as the direct object of the verb *do know.*

In the subordinate clause, *he* is the subject; *was* is the predicate; *who* is the subjective complement.

In diagraming the sentence, we may use this method:



EXERCISE

Analyze and diagram the following sentences:

1. He quickly asked, "Who has it?" 2. He quickly asked who had it. 3. Whom have you already invited? 4. I wonder whom you have already invited. 5. For whom did you buy this? 6. Tell me for whom you bought this. 7. What was in the large box? 8. He certainly knew what was in the large box. 9. By whom was the Mississippi discovered? 10. Do you know by whom the Mississippi was discovered?

78

Demonstrative Pronouns

How many kinds of pronouns have we studied? How is each used?

The interrogative pronoun *which* asks for a decision among several persons or things, as: *Which* of these books do you want?

The question might be answered: I will take *this* and *that; these* with the blue covers, not *those* with the green.

How are the italicized pronouns used?

DEFINITION 55. *A pronoun that points out a particular person or thing is called a* demonstrative pronoun.

There are two demonstrative pronouns:

this, plural *these*, used for the *nearer* thing.

that, plural *those*, used for the *more distant* thing.

The demonstratives have no other inflection.

When *this* and *that* are used to modify nouns, as, *this man, that girl*, they are *demonstrative adjectives* and are classed with other adjectives.

A demonstrative pronoun is parsed by giving its:

1. Class.
2. Antecedent.
3. Number.
4. Case.
5. Construction.

In *I will take this, this* is a demonstrative pronoun, antecedent not expressed, singular number, objective case, object of the verb *will take*.

EXERCISE

1. In the following sentences, parse the demonstrative pronouns:

1. This is the way to Banbury Cross. 2. That is true. 3. I never said that. 4. Of all the silks I have seen, I like these best. 5. Among hundreds of pictures, I liked only those by Corot. 6. Those are the people of whom I was speaking. 7. Are these your gloves? 8. A pretty country is this! 9. What's that? 10. What of that, I say!

2. In the following sentences, tell whether *this* and *that, these* and *those* is in each case a pronoun or an adjective:

1. Most of these ribbons are pretty, but I will take this. 2. Of all the books I have read, that is the best. 3. Those apples are better than these. 4. This is the forest. 5. This man told me that was true. 6. I like this kind of candy. 7. That is the prettiest rose I

have seen. 8. These gloves are yours; those are mine. 9. The pleasantest villages in the country are these. 10. Do you know those parts?

79

Relative Pronouns

What is a demonstrative pronoun? How can we tell it from a demonstrative adjective? Give an example of each.

Name the interrogative pronouns.

Study the following sentences, in which there are italicized pronouns which look like interrogative pronouns; note how different they are from interrogative pronouns:

1. The man *who* told me was Mr. Gates.
2. The man *whose* house we passed was Mr. Gates.
3. The man *whom* we met was Mr. Gates.
4. The book *which* I am reading is good.
5. The book of *which* I told you is good.
6. The book *which* you told me about is good.

In the following sentence the pronoun *that*, which is sometimes a demonstrative, is used somewhat like *which:*

7. The book *that* you told me about is good.

Each of these pronouns introduces a clause which modifies a noun. Name each clause and the noun that it modifies. It really takes the place of an adjective, as you will see by comparing the following sentences:

8. The dog *that has long ears* is a spaniel.
9. The *long-eared* dog is a spaniel.
10. A girl *who gossips* is a nuisance.
11. A *gossiping girl* is a nuisance.

In each of these sentences in which there is a pronoun, the antecedent of the pronoun is expressed. Name it in each.

These pronouns have double work to do:

(1) They stand for antecedents which are expressed just before them.

(2) They introduce clauses which are used like adjectives to modify those antecedents, and so connect the clauses with their antecedents.

Are they always the subjects of the clauses that they introduce? Look at sentences 2, 3, 5, and 6, to find out.

DEFINITION 56. *A pronoun that joins the modifying clause of which it is a part to its own antecedent is called a* relative pronoun.

DEFINITION 57. *A clause introduced by a relative pronoun is called a* relative clause.

There are three relative pronouns:

who, whose, whom, singular and plural, used of persons.
which (not inflected) used only of things.
that (not inflected) used of persons or things.

NOTE. — *As*, used after *such* or *the same*, is also a relative.

The relative pronouns we have had so far have been *simple relatives*. In the following sentences we have a new kind:

1. Whoever goes will regret it.
2. Whosoever will may come.
3. Whichever you do will be right.
4. Whatever you do will be right.
5. What is done is done.

These are called *compound relatives*, not because the first four are made up of two words, but because all of them have the meaning and use of two words. *Whoever* and *whosoever* have the meaning and use of *he* (or *she*, or *they*) *who; what* and *whatever* (and also *whatsoever*) have the meaning and use of *that which*. In parsing, their equivalents should be stated.

To parse a relative pronoun, tell its:

1. Class.
2. Antecedent.
3. Case.
4. Construction.

EXERCISE

In the following sentences, name the relative pronouns, the clauses that they introduce, and their antecedents; when possible, supply one word to take the place of the clause:

1. My aunt, who was very kind, helped us all. 2. That man who is lame is a beggar. 3. The little girl whom we met is my cousin. 4. What is the game that you like best? 5. Our house, which is very old, needs repairs. 6. We have three cats, two of which are black. 7. The friend of whom I spoke is coming to-morrow. 8. The author in whose works I am especially interested is Scott. 9. An author who is much more popular is Dickens. 10. We took the road to Stanford, which is very muddy. 11. Take whatever you want. 12. He called whomever they desired.

80

Analysis and Diagram

What is a complex sentence? How is it different from a compound sentence?

What do we call the clauses of a compound sentence? of a complex sentence? What is the difference between them?

What kinds of subordinate clauses in a complex sentence have you studied? Give examples.

In analyzing a complex sentence containing a relative clause, you may use this method:

My aunt, who is very kind, helped us all is a complex declarative sentence.

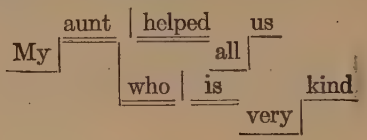
My aunt . . . helped us all is the principal clause; *who is very kind* is the subordinate clause.

My aunt is the subject group of the principal clause; *helped us all* is the predicate group.

Aunt is the simple subject, modified by the possessive pronoun *my* and by the clause *who is very kind; helped* is the simple verb, completed by the simple object *us*, which is modified by *all.*

In the subordinate clause, *who* is the simple subject; *is very kind* is the predicate group. *Is* is the simple verb, completed by the predicate complement *very kind.*

The sentence may be diagramed thus:



EXERCISE

Analyze and diagram the sentences in the Exercise of Lesson 79.

81

Relative and Interrogative Pronouns

Name the relative pronouns. Which of these are also used as interrogatives?

It is important to learn to distinguish between the interrogative and the relative uses of the pronouns *who* and *which.*

In the following sentences, tell which pronouns are relative and which are interrogative:

1. Who is the man who was hurt?
2. I asked who the man was who was hurt.
3. Which is the book which you have read?
4. Tell me which is the book which you have read.

How can we know which are relative and which are interrogative?

Where is the antecedent of the relative pronoun usually found? that of the interrogative pronoun?

One difference between a relative pronoun and an interrogative is that the antecedent of the relative pronoun is usually given, and stands before it and near it, while the antecedent

of the interrogative is unknown until the question containing it is answered. In the sentence, Who is that man? *who* remains without an antecedent until the question is answered by some such reply as: Mr. Burton.

Another difference between these two classes of pronouns lies in the kinds of subordinate clauses they introduce. A relative pronoun, as we have already learned, usually introduces a clause that does the same work as an adjective. In the expression, "the man who was hurt," the clause *who was hurt* describes *the man*, just as the adjective *injured* might. In the sentence, "I asked who the man was," the clause *who the man was* is the object of *asked*, and it therefore does the work of a noun.

In other words, the clause introduced by an interrogative pronoun is *an indirect question*, and is used as a *noun;* while the clause introduced by a *relative pronoun* is *a relative clause*, and is used as an *adjective.*

Clauses containing the relative *what* are, however, very hard to tell from those containing the interrogative *what.* The way to tell whether *what* in a dependent clause is a relative or an interrogative is, therefore, to try to substitute for it "the thing that" or "that which"; if the substitute makes sense, *what* is a relative; if not, it is an interrogative.

EXERCISE

In the following sentences, distinguish carefully between the relative clauses and the indirect questions, giving your reasons:

1. I shall do what seems best. 2. They laugh best who laugh last. 3. He asked me what you were doing. 4. Tell me who were present. 5. I wish to know what you think. 6. All who were present voted against it. 7. I cannot remember which you preferred. 8. The picture of which I told you is sold. 9. Tell me whom you liked. 10. The girl whom you liked is my neighbor.

82

Restrictive Relative Clauses

Which pronouns, from their forms, might be either relative or interrogative? When we find one of them used to introduce a subordinate clause, how can we tell whether it is relative, or interrogative?

As what part of speech is an indirect question always used?

As what part of speech is a relative clause used?

There are two kinds of relative clauses. Look at the following sentences, and tell the difference between them:

1. Oysters, which are shellfish, are good to eat.
2. Oysters which are stale are poisonous.

Suppose we omit the relative clause from each sentence; then we have:

1. Oysters . . . are good to eat.
2. Oysters . . . are poisonous.

Which of these statements is true of oysters in general? Which is true of *some* oysters only?

Then the relative clause in the second sentence so modifies the subject that it refers only to *some* oysters, not to oysters in general; that is, the subject is *limited* or *restricted.*

DEFINITION 58. *A relative clause that describes a noun or pronoun in such a way as to limit its meaning to a particular kind or class is called a* restrictive relative clause.

All other relative clauses, which simply describe or which merely add information, are called *non-restrictive relative clauses.*

Rule 34. Always separate a non-restrictive relative clause from the rest of the sentence by commas.

NOTE. — Do not separate the restrictive relative from its antecedent by a comma, because it is so closely connected with it as to be really a part of the same general idea.

EXERCISE

1. In the following sentences, name (1) the relative clauses, and (2) the words that they modify; and tell (3) whether each is restrictive or not, and (4) whether the punctuation is correct:

1. The fourth of July, which I spent in England, was rainy.
2. The Fourth of July which I spent in England was rainy.
3. Mary brought me some violets, which are always welcome.
4. The violets which grow in my garden are of the Russian sort.
5. We shall be in time for dinner, which is late as usual.
6. A dinner which is kept waiting is spoiled.
7. The man who lives next door is Mr. Charteris, who is an engineer.
8. Susan Grey, who is my cousin, brought me a book that I like very much.
9. Are you Mrs. Brown who lives in Dover, or Mrs. Brown whose cousin I know?
10. A man who wore a very shabby coat sold me some silver polish which I cannot use.

2. Make three sentences containing restrictive relative clauses and two containing non-restrictive relative clauses.

83

Indefinite Pronouns

What is a restrictive relative clause? Give an example. What is a non-restrictive relative clause? Give an example. How is each punctuated?

Name all the kinds of pronouns that we have studied.

Look at the following sentences:

1. *Some* went on bicycles; *others* drove.
2. At ten o'clock *few* were present; by eleven there were *many; several* were turned away.

What part of speech is each of the italicized words? How do we know? Do they point out definite persons or an indefinite number of persons?

Look at these sentences:

3. *All* of the girls were pleased, and *each* liked her own present best.
4. I said that *either* would do, but *neither* pleased me especially; in the end, I took *both*.

Is the number still as indefinite as in the first two sentences? In the fourth sentence, how many things are spoken of? Still, these pronouns do not point out definite persons or things.

Here are others:

5. *One* should always respect *one's* self.
6. *None* is better pleased than myself.

Here only one person is pointed out; but it is not a definite person. All these italicized words are *indefinite* pronouns.

The preceding pronouns are all simple; but there are also compound indefinite pronouns and pronoun groups, as:

7. *Any one* may come in; *every one* is welcome.
8. This hat is *some one else's*.
9. We love *each other* very much.
10. Poor people always help *one another*.

In sentences 9 and 10, the pronouns refer to two or more people acting *reciprocally*, and so are called *reciprocal pronouns*.

DEFINITION 59. *A pronoun that points out persons or things in an indefinite or general way is called an* indefinite pronoun.

There are many indefinite pronouns, but the chief fact to learn about them is, which are singular, which are plural, and which may be either.

Singular	*Plural*	*Either*
all	all	
another, another's		any
anybody, anybody's		none
anything		
aught		
each		
either	both	
enough		
every one, every one's		
much	many	
naught		
neither		
nobody, nobody's		
one, one's		
other, other's	others, others'	
some one, some one's	several	
some one else, some one else's		
something		

These words are also often used as adjectives.

To parse an indefinite pronoun, tell its:

1. Class.
2. Antecedent (if expressed).
3. Number.
4. Case.
5. Construction.

EXERCISE

Parse all the indefinite pronouns in your last reading or history lesson.

84

Practice

In the following sentences, the same words are used sometimes as indefinite pronouns and sometimes as indefinite adjectives; pick out all the indefinite pronouns and parse them.

1. Neither of these boxes is large enough; bring another.
2. I should like several of these melons; but few of them seem ripe.
3. Each person may bring a friend; but none may bring two.
4. One should never speak with malice.
5. They whispered to each other.
6. Both Mary and Grace liked the play; but I have heard others say it was stupid.
7. Some people are never satisfied; none are always satisfied.
8. All who met her liked her.
9. I am outdoors nearly all day.
10. One man told another.

85

Practice

In the following passage parse all the pronouns:

HOW MISS MATTY'S BROTHER CAME HOME

One afternoon, as I was sitting in the shop with Miss Matty, we saw a gentleman go slowly past the window, who seemed to be looking for the name. He took out a double eyeglass and peered about for some time. Then he came in. His clothes had a foreign cut about them and his face was deep brown, as if tanned by the sun. In strong contrast with this was his snow-white hair.

His glance had first caught and lingered upon me, but then turned searchingly upon Miss Matty. She was a little fluttered and nervous. He stood looking fixedly at her and drumming on the table with his fingers.

Suddenly he turned sharp to me: "Is your name Mary Smith?"

"Yes!" said I.

Then I knew who he was. I wondered what he would say or do next, and how Miss Matty would stand the shock.

Apparently he did not know how to announce himself. He looked round to find something that he might buy, so as to gain time. His eye fell on the almond-comfits, and he asked for a pound of those.

Miss Matty was distressed at the idea of the indigestion that they would cause him, and she looked up to remonstrate. Something in his face struck home to her heart.

She said, "It is — oh, sir! can you be Peter?" and trembled from head to foot.

In a moment he was round the table and had her in his arms, sobbing the tearless cries of old age. Her color changed so as to alarm me and Mr. Peter too. He kept saying, "I have been too sudden for you, Matty — I have, my little girl."

I ran and put the kettle on the fire for early tea, leaving the brother and sister to exchange some of the many thousand things they must have to say.

As we sat at tea, Miss Matty could hardly drink for looking at him, and as for eating, that was out of the question.

"I suppose hot climates age people very quickly," said she, almost to herself. "When you left Cranford, you had not a gray hair in your head."

"But how many years ago is that?" said Mr. Peter, smiling.

"Ah, true! yes, I suppose you and I are getting old. But still I did not think we were so very old!"

"I suppose I forgot dates, too, Matty; for what do you think I have brought for you from India? I have an Indian muslin gown and a pearl necklace for you somewhere in my chest at Portsmouth."

She said: "I'm afraid I'm too old; but it was very kind of you to think of it. They are just what I should have liked years ago — when I was young."

Mr. Peter had enough to live upon at Cranford, he and Miss Matty together. A day or two after his arrival the shop was closed, while troops of little urchins gleefully awaited the showers of comfits and lozenges that came from time to time upon their faces as they stood gazing at Miss Matty's windows.

Some of the tea that she used to sell was sent in presents to the Cranford ladies, and some of it was distributed among the old people who remembered Mr. Peter in the days of his youth. In short, no one was forgotten, and, what was more, every one who had shown kindness to Miss Matty at any time was sure of Mr. Peter's cordial regard.

ADAPTED FROM MRS. GASKELL'S *Cranford*

86

Review

1. Name the different kinds of pronouns. Define each and give an example.

2. Which kinds of pronouns are used only to stand for nouns? Which are used also to connect?

3. What two kinds of personal pronouns are there? In what two ways are the compound personal pronouns used? Give an example of each.

4. What relative and interrogative pronouns have the same form? What is the difference in their use?

5. What is an indirect question? As what single part of speech is it used?

6. What is a restrictive relative clause? Give an example.

7. What is a non-restrictive relative clause? Give an example. Give the rule for its punctuation.

8. Name the demonstrative pronouns. What inflection have they?

9. What is an indefinite pronoun? Name six indefinite pronouns.

10. Which kinds of pronouns are also sometimes used as adjectives? Give an example of each kind.

87

Descriptive Adjectives

What is the subject of a sentence? What parts of speech are commonly used as the subject? What is the difference between the simple subject and the subject group? What is the word called that is used to modify a simple subject and so make it into a subject group?

DEFINITION 60. *A word used to modify a noun or a pronoun is called an* adjective.

Read this list of adjectives, using each to modify the noun *apples* and notice how many different ideas are expressed. Can you find other adjectives that might be used with *apples?*

the	red	juicy	cheap	selected
these	round	fragrant	expensive	stolen
five	hard	large	sour	favorite
some	unripe	beautiful	English	which

Use this list with the noun *street:*

the	either	narrow	pleasant	rough
a	that	noisy	ugly	foreign
one	long	crowded	cool	Italian
any	crooked	shady	aristocratic	what

Can you name others?

See how many adjectives may be used to describe a boy:

young	brown-haired	good	honest	affectionate
tall	brown-skinned	nervous	faithful	happy
fair	handsome	pleasant	slow	intelligent
blue-eyed	well-dressed	quick-tempered	earnest	strong-willed

Find others if you can.

There are scores of adjectives that may be used to modify any noun; and the adjective used may affect its meaning greatly, as, for instance, when we say:

1. This apple is red —— green.
2. This apple is sweet —— sour.
3. This box is round —— square.
4. This man is large —— small.
5. This piano is musical —— harsh.
6. This cloth is cotton —— woolen.
7. This iron is hot —— cold.
8. This flower is pretty —— ugly.
9. This child is clever —— stupid.
10. This child is good —— bad.
11. This child is happy —— unhappy.

Adjectives cannot change the meanings of the nouns they modify; an *apple* is an *apple*, whether it is *red* or *yellow*, or *sweet* or *sour*. But persons or things of the same class may differ very greatly from one another because they have different qualities, as apples may be *sweet* or *sour;* and the qualities of persons or things may be expressed by adjectives which describe them.

DEFINITION 61. *An adjective that describes a person or thing is called a* descriptive adjective.

DEFINITION 62. *An adjective made from a proper noun is called a* proper adjective.

America, American; Mexico, Mexican; England, English; Greece, Grecian or Greek; Spain, Spanish.

EXERCISE

In the following sentences, tell whether the quality expressed by each adjective is one of taste, or smell, or sound, or feeling, or looks, or size, or shape, or material, and so on:

1. The fragrant orchards were full of large, ripe, sweet, black cherries.
2. The cheese is coarse, yellow, and highly-flavored.
3. A squirrel is a graceful little furry animal.
4. He had a small, square, pasteboard box.
5. Mr. Smith was tall, thin, shrewd, and clever.
6. It was a clear, still, moonlight night.
7. He was trying to eat a hard, knotty, green peach.
8. We heard loud, jangling bells.
9. Welsh rabbit is a dangerous dish.
10. The American people are quick; the English people are slow.

88

Practice

In the following passage, name all the descriptive adjectives and tell what quality each gives:

MRS. JAMIESON'S TEA PARTY

Very delicate was the china, very thin the bread and butter, and very small were the lumps of sugar. Sugar was evidently Mrs. Jamieson's favorite economy. I question if the little filigree sugar-tongs, made something like scissors, could have opened themselves wide enough to take up an honest, vulgar, good-sized piece; and when I tried to seize two little minikin pieces at once, so as not to be detected in too many returns to the sugar basin, they absolutely dropped one, with a little sharp clatter, quite in a malicious and unnatural manner. But before this happened we had had a slight disappointment.

In the little silver jug was cream, in the large one was milk. As soon as Mr. Mulliner came in, Carlo began to beg, which was a thing our manners forbade us to do, though I am sure we were just as hungry; and Mrs. Jamieson said she was certain we would excuse her if she gave her poor, dumb Carlo his tea first.

She accordingly mixed a saucerful for him, and put it down for him to lap; and then she told us how intelligent and sensible the dear little fellow was; he knew cream quite well, and constantly refused tea with only milk in it: so the milk was left for us; but we silently thought we were quite as intelligent and sensible as Carlo, and felt as if insult were added to injury when we were called upon to admire the gratitude evinced by his wagging his tail for the cream which should have been ours.

FROM MRS. GASKELL'S *Cranford*

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Limiting Adjectives

What is a descriptive adjective? Give examples. What is a proper adjective? Give examples. Is a proper adjective also descriptive?

Read over the adjectives used in Lesson 87 with *apples*, *street*, and *boy*. Make two lists of them. On the right, put all that are descriptive; on the left, all the others.

Besides the descriptive adjectives, there are many adjectives that do not describe. What do they do? Study the italicized words in the following sentences:

1. Have you *many* books?
2. I have *fifty* books.
3. *Which* book do you like best?
4. I like *this* book best.
5. Give me *the* book.

What part of speech are the italicized words in these sentences? What does each tell about the word that it modifies?

DEFINITION 63. *An adjective that does not describe, but merely points out which, or how many, or how much, is called a* limiting adjective.

There are three kinds of limiting adjectives:

1. The *articles*, *a* or *an*, and *the*.

The is called the *definite article* because it points out a certain person or thing, or, in the plural, certain persons or things.

A or *an* is called the *indefinite article* because it refers to any one of a class of persons or things.

Rule 35. Use *a* before all words beginning with a consonant; *an* before all words beginning with a vowel.

Rule 36. Repeat the article *a*, *an*, or *the* before each noun in a compound subject when each means a different person or thing.

2. The *numeral* adjectives, which are used to tell numbers.

Numerals are of two kinds:

1. *Cardinals*, which are used for *counting*, as: *one*, *two*, *three*.
2. *Ordinals*, which are used to *point out* one of the series, as: *first*, *second*, *third*.

While the numerals are commonly used as adjectives, any of them may also stand alone as a noun; and, as we shall learn later, some numerals have also an adverbial use.

3. The *pronominal* adjectives.

These are of four sorts:

1. *Demonstrative*, as: *this* hat, *that* hat; *these* hats, *those* hats.
2. *Interrogative*, as: *which* hat or hats; *what* hat or hats.

3. *Indefinite*, as: *another, any, each, either, few, many, several, every, neither, no, other, own, such, much, some.*

4. *Relative*, as: *which* peril heaven forfend!

All the pronominal adjectives except two may also be used alone as pronouns. Which are these two?

EXERCISE

1. In the following sentences, name the numerals, tell which are cardinals and which are ordinals; and which are adjectives and which are nouns. Name each of the other limiting adjectives:

1. You have three apples; give me one of them. 2. The thirty-fourth chapter contains an interesting scene. 3. This is the first time in many days that I have been late. 4. John, you are first; Mabel is second. 5. I see six birds on that tree; one of them is a robin. 6. The other five are sparrows. 7. There are eighteen children at the party; the nineteenth went home. 8. I have lost four of my five pencils. 9. I have already told you three times; this is the fourth. 10. This is the second of May.

2. Make ten sentences using cardinal and ordinal numerals.

90

Practice

In the following passage, (1) name all the limiting adjectives, (2) tell what each modifies, and (3) show that it merely points out and does not describe:

Things take up room. Let us examine this fact rather closely. Here is a piece of wood that takes up room; that is to say, there is some room which is taken up by the wood, and some room which is not. Any thing, then, implies two rooms or spaces; one in which it is, and one in which it is not; one which it takes up or fills, and one which it does not fill: an inside space and an outside space. But it is not every two spaces that are so situated with regard to each other as these spaces are. Here, for instance, is a glass of water. The water also takes up room, and makes a difference between the space where there is

water and the space where there is no water. We are now considering those spaces: that in which there is this piece of wood, that in which there is this water, and that in which there is neither. Now if you try to go from any part of the wood-space to any part of the water-space, you will find that it is impossible to do so without passing through space which is neither wood nor water. But you can go from any part of the space where this piece of wood is to any part of the space where this piece of wood is not without passing through anything but these two spaces; and that, in as many ways as you like. If you are inside the wood, you can get to the outside air without going through anything but wood and air. This property of the two rooms or regions, the inside and the outside, which are distinguished in everything, is denoted by the word *adjacent*, which means, *lying close up to*. To say that two regions or spaces are adjacent is the same thing as to say that you can get from one to the other without going through anything but those regions; and that, in as many ways as you like.

WILLIAM KINGDON CLIFFORD

91

Comparison of Adjectives

Do adjectives change their forms to show differences in case? How many and which adjectives have singular and plural forms?

There is another kind of change in form which takes place in some adjectives.

We may say:

Helen has a { large / small / red / green / sweet } apple, and Henry's apple is { larg*er* / small*er* / redd*er* / green*er* / sweet*er* } than hers;

but George has the { larg*est* / small*est* / redd*est* / green*est* / sweet*est* } apple of the lot.

The form used merely to state that an object has a certain quality is called the *positive* form or *degree* of the adjective.

The form used in stating that one object has *more* of a certain quality than another object is called the *comparative.*

The form used in stating that one object of a group has *most* of a certain quality is called the *superlative.*

DEFINITION 64. *The method of changing the form of an adjective to express three degrees of a quality is called* comparison.

Only descriptive adjectives can be compared.

Make a list of five adjectives that form their comparatives by adding *r* or *er* to the positive, and their superlatives by adding *st* or *est* to the positive, as in the examples given above.

Make another list of five which cannot be changed in this way. What words can you use which express the same ideas as the endings *er* and *est?*

Rule 37. In comparing adjectives of one syllable, add *r* or *er*, and *st* or *est* unless the comparison is irregular; in those of more than one syllable, use the endings *er* and *est* if they make the word sound well, but if not, use *more* and *most*.

NOTE. — The words *less* and *least* may also be used when unequal things are compared. And *as . . . as*, *such . . . as*, and *so . . . as* may be used when equal things are compared, as: This is *as* large *as* that; He is just *such* a man *as* his father was; This is not *so* large *as* that. But these methods of comparing are not meant when we speak of the *comparison of adjectives.*

Besides adjectives which are compared by using the endings *er* and *est*, and those which are compared by using *more* and *most* as modifiers, there are some common adjectives which are compared irregularly by the substitution of different words.

Irregular comparisons must be learned. The following are some of the most important:

Positive	*Comparative*	*Superlative*
good, well	better	best
bad, ill	worse	worst
many, much	more	most
little	less	least
far	farther, further	farthest, furthest
late	later, latter	latest, last
near	nearer	nearest, next
old	older, elder	oldest, eldest

NOTE. — *Elder* and *eldest* are used to-day only in such expressions as *elder* and *eldest brother*, etc.

Latter is now, as a rule, used only in referring to the second of two things. *Last*, which indicates only the position in a series, is often wrongly used for *latest*, which does not refer to the ending of a series, but only to the time of an occurrence.

Nearest refers to distance and *next* to position.

EXERCISE

1. In the following sentences, (1) name all the adjectives used, (2) tell the degree of comparison in which each is found, and (3) give its full comparison.

1. London is larger than Paris, but Paris is more beautiful. 2. Jessie is very ill, but she is no worse than she was yesterday. 3. This is bad news, but I hope things may not get worse. 4. I am older than Grace; but Harry is the eldest of the children. 5. The eldest son of our family is older than your elder brother. 6. If we had been later we should have missed the latter half of the procession. 7. The latest news of the election is that Hesketh stands last on the list. 8. The

next town is Smithfield, and the nearest way to it is by Danbury. 9. Be quiet, and pay better attention. 10. Many people waste much time in making more money than they need.

2. In the first paragraph of "Mrs. Jamieson's Tea Party," Lesson 88, name and compare all the adjectives, and note any that cannot be compared.

92

Predicate Adjectives

What is the comparison of adjectives? Name the different degrees of comparison. Compare one adjective that uses endings. Compare one that uses modifying words. Compare one that is irregular. Name ten that cannot be compared. Why can they not be compared?

Adjectives are used as modifiers in several ways. Study the italicized words in the following sentences to see whether you can find any differences in the way they are used:

The *red* apples are the *sweetest*. *Every wise* man sometimes seems *foolish*. *Which* hat looks *prettiest?* The *large black* cat appeared *monstrous*. Are *expensive* clothes *cheapest* in the end? Did the *pretty* child grow *ugly?* Do *unripe* persimmons taste *sour?* Are *hard-boiled* eggs *heavy* and *indigestible?* Do *chattering* children become *tiresome?* Sometimes the *most interesting* stories grow *stupid* and *tedious*.

In each of these sentences, there are one or more adjectives used before a noun and one or more used after. Make a list of the verbs used in the sentences. Are they complete in meaning? What is used after such verbs to complete their meaning? What part of speech has been so used? An adjective also can be used as a predicate complement.

An adjective used as a predicate complement is called a *predicate adjective*. A predicate adjective that modifies the subject is called a *subjective complement*.

What other part of speech may be used as a subjective complement?

EXERCISE

1. In each of the following sentences, (1) find the subjective complement; (2) tell whether it is a noun or an adjective, and if it is an adjective, what noun it modifies; then (3) compare it:

1. This plant is called poison ivy. 2. Some ivy is poisonous. 3. Who made you sorrowful? 4. Is this plant a balsam? 5. Who is your teacher? 6. That story is rubbish. 7. Is that story stupid? 8. Dinner is late to-day. 9. Will the green fence be painted white? 10. Is your new dress made long?

2. In "Mrs. Jamieson's Tea Party," Lesson 88, find all the predicate adjectives and tell what noun each modifies.

93

Predicate Adjectives

In what two ways may an adjective modify a noun? How is an adjective used as a subjective complement? What is such an adjective called? Can an adjective also be used as an objective complement?

Study the following sentences:

1. Walter painted the *green* fence.
2. Walter painted the fence *green*.
3. I called *pretty* Mrs. Jones.
4. I called Mrs. Jones *pretty*.
5. Music made a *sad* evening *cheerful*.
6. Firmness makes a *wayward* child *obedient*.

In which of these sentences is the object modified by two adjectives? What difference is there in the way they are used? Which completes the meaning of the verb and also modifies the direct object? This, then, is the objective complement. Which modifies the object directly?

DEFINITION 65. *An adjective used in the predicate to complete the meaning of a verb by modifying its subject or its object is called a* predicate adjective.

A predicate adjective that completes the meaning of a verb by modifying its object is an *objective complement.*

What other part of speech may be used as an objective complement? In the sentence, "The people made their hero king," which word is the object? Which is the objective complement?

EXERCISE

1. In the following sentences, (1) find the objective complements; (2) tell whether they are nouns or adjectives, and (3) tell what noun or pronoun each modifies:

1. Our good fortune has made us happy. 2. They named the baby Paul. 3. I call your country home delightful. 4. Much power makes people cruel. 5. We consider our little cousin pretty. 6. The jury found him guilty. 7. Let us elect him captain. 8. Who called me foolish? 9, Can you dye my white dress green? 10. Time makes stone buildings beautiful.

2. Find all the predicate adjectives in your last reading lesson, and tell how they are used.

94

Parsing Adjectives

What is an objective complement? What parts of speech may be used as objective complements? Give examples.

What is the difference between the use of an adjective as objective complement and as subjective complement? Explain this by examples.

In parsing an adjective, give its:

1. Class.
2. Degree of comparison.
3. Complete comparison.
4. Use.

In the sentence, "These oranges are better," *better* is parsed as follows:

Better is a descriptive adjective, in the comparative degree, compared *good, better, best*, and is used as a subjective complement of the verb *are*.

EXERCISE

In the Exercise of Lesson 49, parse all the adjectives.

95

Review

1. What is an adjective?

2. How many kinds of adjectives do you know? Give an example of each, and explain the difference between them.

3. What is a pronominal adjective? Give an example. Use it in two sentences, once as a pronoun and once as an adjective.

4. Which two adjectives change their form in the plural? What mistake is often made in the use of these adjectives?

5. As what parts of speech may numerals be used?

6. Name the three degrees of comparison and tell what each shows.

7. What is the general rule for comparing adjectives? Illustrate this by two adjectives.

8. Compare five adjectives that are irregular in their comparison.

9. What is a predicate adjective? In what two ways may it be used?

10. What is the difference between a subjective and an objective complement? Write two sentences, using the same adjective, in one as subjective complement, in the other as objective complement.

96

Verbs

What is the predicate of a sentence? In what two ways may a simple predicate be made into a predicate group?

Look at the following sentences:

1. Charles rides a horse.
2. Charles rides well.

The simple predicate may consist of one word, as in the sentences just given, or of as many as four words, as:

3. He *would have been killed* if he had gone.

But whether the simple predicate consists of one word or of two or three or four, *it is always a verb*, because the *verb is the word without which there can be no predicate.*

Verbs sometimes assert *action*, as: He hit me; sometimes being as: God exist; sometimes *state*, or *condition*, as: The tree still lives.

DEFINITION 66. *A word that asserts action, being, or state is called a* verb.

1. I *cut* my finger.
2. It *hurt* badly.
3. We *called* the doctor.
4. He *came.*
5. He *bandaged* it.
6. It *swelled.*

Explain the difference between these two groups of verbs. In which group is each verb complete in itself? In which does each verb need to have expressed the name of the person or thing upon which the subject acts? What are these words that complete the verb called? What is a verb called when it needs a noun or a pronoun to complete its meaning?

DEFINITION 39. *A noun or a pronoun that completes a verb of action by naming the person or thing acted upon is called the* direct object.

DEFINITION 67. *A verb that requires a direct object is called a* transitive verb.

DEFINITION 68. *A verb that does not require a direct object is called an* intransitive verb.

There are many verbs that may be used either as transitive or as intransitive. The only way to tell which a verb is, is to study its use; that is, to notice whether, in the sentence in which it is used, it is complete in itself or requires a noun or pronoun to complete its meaning.

EXERCISE

1. In the following pairs of sentences, in which the same verb is both transitive and intransitive, explain in each case which it is and how you know:

1. The dog *runs*. 2. The sewing-woman *runs* her machine. 3. My finger *hurts*. 4. Sewing *hurts* my finger. 5. I *walked* up the hill. 6. The teamster *walked* his horses up the hill. 7. She *smells* a rose. 8. The rose *smells* sweet. 9. Poppies *grow* fast. 10. I *grow* poppies in my garden.

2. Make five sentences using the following verbs transitively and five using them intransitively: breathe, move, shake, study, work.

97

Transitive Verb Groups

What is a verb? a transitive verb? an intransitive verb? Give an example of each.

What other part of speech besides the verb takes an object? Give an example.

Some intransitive verbs form with a preposition a verb group that can take a direct object. The verb group may be regarded as transitive, but the verb itself remains intransitive.

1. I *listened* gladly.
2. I *listened to* her gladly.
3. I *looked* long.
4. I *looked at* it long.
5. I *waited* there.
6. I *waited for* you there.
7. He *came* by chance.
8. He *came upon* us by chance.
9. Don't *laugh*.
10. Don't *laugh at* the boy.

In these sentences, name the words that are used as objects. Of what group of words is each the object?

Some persons find it hard to distinguish these constructions from the ordinary use of a verb with a preposition and a noun; but examine these sentences:

11. He listened *at* the door.
12. He listened *to* the song.
13. He looked *through* the crack.
14. He looked *through* the papers.

In 11 and 13 the preposition belongs with the noun, and forms with it an adverbial modifier telling where the act was performed; in 12 and 14 the preposition does not form an adverbial modifier with the noun, but belongs with the verb and forms with it a single idea.

A few transitive verbs appear to be used in the same way to form verb groups:

15. I *heard* a song.
16. I *heard of* a new song to-day.
17. I can't *bear* the pain.
18. You must *bear with* the fool.
19. He *learned* his lesson.
20. I have just *learned of* his escape.

But these verbs when so used are themselves intransitive, and the ability to take an object lies not in the verb, but in the verb group as a whole.

To distinguish this construction from the group formed by a verb and an adverb, such as the following: *Put on more coal*, *Pull down the blind*, it is only necessary to try to move the adverb or preposition from before the noun. If the word can be moved, it is an adverb; if it cannot, it is a preposition.

EXERCISE

In the following sentences, (1) Find all the transitive verbs and name their objects; (2) find all the intransitive verbs; (3) find all the verbs used with prepositions to take objects; (4) name any verbs that may be transitive or intransitive, and (5) give examples to show the difference in meaning and use:

1. When the water boils, I put in my eggs and boil them two minutes. 2. She hurried me with my dressing and we hastened to the spot. 3. I smiled at the notion, but many liked it. 4. When the woodmen fell the tree, it falls with a crash. 5. She set the table while I sat and watched her. 6. I lay my hand on the cat as it lies sleeping. 7. As I raised my head, my visitor rose and departed. 8. The child's eyes filled with tears as she looked at the sun. 9. I took her some broth, but she could not eat it. 10. As the boy flew his kite, the birds flew away. 11. He hunted for it an hour. 12. He hunted minks for their furs. 13. At every word she sneered at his clumsiness. 14. As he ran across the street, he ran across a friend. 15. Talk to me, not at me. 16. Don't speak through your nose. 17. He had to walk his horse. 18. He walked all day. 19. He walked a plank. 20. He walked very fast.

98

Practice

What is a transitive verb? Give an example.

What is an intransitive verb? Give an example.

In "Kidnapped," Lesson 33, make a list of the transitive verbs and verb groups and write with each its object.

99

Copulative Verbs

What is the difference between a transitive and an intransitive verb? Give an example of each.

How may transitive verb groups be made with intransitive verbs? Give an example.

All these verbs express action of some kind, but there are other verbs that do not express action at all.

Study the italicized words in the following sentences:

1. Bob *is* my brother.
2. My brother *is* young.
3. He *will be* six years old in June.
4. The day *was* very warm.
5. *Were* you consul there?

Is any action expressed by these verbs?

Suppose a foreigner who knew little English were to repeat the sentences without the verbs, thus:

1. Bob —— my brother.
2. My brother —— young.
3. He —— six years old in June.
4. The day —— very warm.
5. —— you consul there?

Could we understand what he was trying to tell? Then in these sentences the verb simply *connects* the two important parts of the sentence, that is, the subject and the predicate complement.

When used in this way, the verb *be* is called the *copula*, or *link-verb*.

The verb *be* is sometimes neither an auxiliary nor a copula, but an independent verb, meaning *exist*, as: I think, therefore I *am;* Whatever *is*, is right.

Some other verbs connect the subject with the predicate complement but at the same time contain some further idea. Make a list of such verbs from the following sentences:

1. She looks old. 2. He seems a gentleman. 3. This coat feels warm. 4. I shall become an expert. 5. This soup tastes good. 6. Violets smell sweet. 7. The music sounds discordant to me. 8. The weather continues cold. 9. The ice remains frozen. 10. He appeared wise.

All these verbs, including the copula, are intransitive verbs of a special kind. Most intransitive verbs require no complement to complete their meaning; these require a subjective complement, which may be either an adjective or a noun.

DEFINITION 69. *A verb which connects its subject with a subjective complement is called a* copulative verb.

EXERCISE

Make twenty sentences, using copulative verbs.

100

The Adjective with Copulative Verbs

What is the copula? What is a copulative verb?

Verbs like *taste, smell, sound,* etc., usually take a subjective complement, as: Strychnine tastes *bitter;* Roses smell *sweet;* His voice sounds *harsh.* This complement is an adjective, because it tells what sort of taste, smell, or sound is meant, not in what manner an action of tasting, smelling, or sounding was done. Any intransitive verb may also take an adverbial modifier to show the manner, place, time, etc., of the verbal action, as: His voice *always* sounds harsh.

Compare these sentences: She looks *sweet;* She sings *sweetly.* What part of speech is *sweet? sweetly?*

EXERCISE

1. In the following sentences, tell which verbs are copulative and which are not. Show that you are right by explaining the modifiers used with each:

1. Be quick! 2. The child seems quick. 3. Pass on quickly! 4. This water tastes pleasant. 5. She spoke pleasantly to me. 6. She looks beautiful to-night and she dresses exquisitely. 7. He looks tired, but still he seems well. 8. They skate well together. 9. The story grows tedious. 10. He talked most tediously.

2. In the following sentences supply an adjective or adverb, whichever is needed, and explain why each form is right:

1. She dresses ——. 2. Mignonette smells ——. 3. The music sounded ——. 4. She looks ——. 5. These chocolates taste ——. 6. The weather feels ——. 7. The musician played ——. 8. This lesson looks —— to me. 9. The orator spoke ——. 10. The bells sound ——.

101

Conjugation

What is the difference between a simple predicate and a predicate group? What part of speech is a simple predicate? How many words may there be in a simple predicate? Look at the following sentences and see:

1. I go to-day.
2. I was going yesterday.
3. I shall have gone by six o'clock.
4. I may have been going for all you know.

1. Verbs, like nouns and pronouns, have *number;* that is, they have sometimes a difference in form to show whether one or more than one person or thing is meant, as:

The bird *flies.* The birds *fly.*

2. Verbs, like pronouns, have *person;* that is, we find sometimes a difference in form to show whether the speaker, the person spoken to, or the person or thing spoken about, is meant, as:

I *am.* You *are.* He *is.*

3. Verbs, unlike every other part of speech, change their forms in three other ways:

1. To show *when* an action happens.
   I love. I loved. I shall love.
2. To show whether the subject *acts* or is *acted upon.*
   I love. I am loved.

3. To show whether the action *really happens* or is only *thought of.*
He is here. If he were here, I should see him.

DEFINITION 70. *The classification of verb forms according to the time relations expressed by them is called tense.*

DEFINITION 71. *The classification of verb forms according to whether the subject acts or is acted upon is called* voice.

DEFINITION 72. *The classification of verb forms according to whether the action is represented as real or as only thought of is called* mood.

Verb forms are made in three ways: (1) by *inflection,* that is, by changes in spelling and sound, as: I *go;* he *goes;* (2) by the substitution of entirely different words, as: They *went;* (3) by the use of *auxiliary* or *help* verbs, which build up verb groups: I *go.* I *may go.* I *should have gone.*

The general name for the changes made in verbs to show voice, mood, tense, number, and person, is *Conjugation.*

EXERCISE

In the following sentences, underline or point out all the verbs and verb groups, and tell (1) whether each agrees with its subject in number and person; (2) whether what is told of is happening now, or has happened, or will happen; (3) whether the subject is acting, or acted upon; (4) whether the event is spoken of as real, or only thought of; (5) whether the verb forms are made by inflection, by the substitution of different words, or by the use of auxiliaries:

1. The two older children play Halma while the baby plays with his blocks. 2. I shall go to town to-morrow. 3. I have gone to town every week this year; so of course I went last week. 4. I bought two sheep and I shall buy several more to-morrow. 5. It rained yesterday, and it may rain again to-morrow. 6. If the sun

would shine, I should be so glad. 7. Some people are never satisfied; but I am soon content. 8. I walked to the party, but was taken home in Mrs. Pelham's carriage. 9. The cake was baked and eaten before night. 10. I shall bake another cake to-morrow, and it will be eaten quite as soon.

102

Inflection of the Present Tense

What part of speech changes more than any other? In what three ways are these changes made? How many different things can be shown by these changes?

What parts of speech change to show number? Which of these change also to show person? Give examples.

Now observe the verb forms that are used with the different persons of the two numbers, to show action in the *present time;* these make what is called the *present tense:*

Singular	*Plural*
1. I play	We play
2. You play	You play
3. He, She, It } plays	They play

NOTE. — The forms *thou playest, he playeth, ye play,* familiar in literature, are omitted because they are not used in daily speech.

Name the person and number in which the one verb form that is different from all the others is found. What ending makes it different? What ending would *teach* have with *he?*

Rule 38. To make the third person singular of the present tense of a verb, add *s* to the common form of the present, except as stated in Rules 39 and 40.

Rule 39. To make the third person singular of the present tense of a verb ending in *s*, *x*, *ch*, or *sh*, add *es* to the common form of the present.

Rule 40. To make the third person singular of the present tense of a verb ending in a consonant and *y*, change the *y* to *i*, and add *es*.

So we have: play, plays; but study, stud*ies*.

The help verbs, or auxiliaries, *be*, *have*, and *do*, and the verb *go*, are irregular and must be learned.

Have — third singular, *has;*
first and second singular and all persons in plural, *have.*

do, go — third singular, *does, goes;*
first and second singular and all persons in plural, *do, go.*

be —

Singular	*Plural*	
1. I am	We	are
2. You are	You	
3. He, She, It is	They	

Rule 41. Make every verb agree with its subject in person and number.

If the subject is a noun, the verb is in the third person; if it is a pronoun, it may be in the first, second, or third person.

EXERCISE

1. In the following sentences, find all the verbs; tell in what person and number each is found and with what subject it agrees; and tell how the form is made:

1. Tom studies while Helen practices; then they go out together. 2. Sarah says that she does fancy work whenever she finds time. 3. Mother lays the table for dinner; then she lies down to rest before we eat. 4. When children obey, their parents love them; when they disobey, their parents punish them. 5. Will has a wonderful knife with which he makes toys. 6. Joe thinks he works hard; but his father rows a boat all day long. 7. A pigeon flies straight home at night and goes away again in the morning. 8. A good workman quickly spies a flaw in his tool. 9. He dresses suitably for the woods and catches much game. 10. A spoilt child beseeches his mother for a present and then chooses what he likes.

2. In the following sentences, fill the blanks with the proper forms of the verbs given in the margin:

fly	1. The arrow —— to its mark.
employ	2. The firm —— two hundred men.
free	3. The trapper —— the cat that was in his trap.
lie	4. The book —— on the table.
cherish	5. Genevieve —— an old doll.
punish	6. Richard sometimes —— his dog.
obey	7. The dog —— his master.
eddy	8. The stream —— along that bank.
dress	9. My aunt —— well.
supply	10. This company —— buttermilk.

103

Agreement of Verb With Subject

In what number and person does a verb form take *s* or *es* for an ending? Give three rules for forming this number and person, and an example to illustrate each.

Give the rule for the agreement of a verb with its subject.

Several special rules need to be learned.

What is a collective noun? Give an example.

Rule 42. Put the verb used as the predicate of a collective noun in the singular number unless the individual members of the collection are thought of; in that case use the plural.

Thus we say:

1. The United States *is* a prosperous country.
2. This committee *is* of the opinion.
3. The herd *scatters*.
4. The swarm *is* hived.
5. The flock of sheep *moves* slowly down the road.

But:

6. The jury *are* at dinner.
7. The crew *were* carried on the shoulders of the crowd.

Rule 43. When the parts of a compound subject are connected by *and*, use the verb in the plural, unless:

1. The two subjects are preceded by the adjectives *each, every,* or *many a.*

Thus we say:

1. The boys and girls *are* pleased with a trifle of money.
2. *Each* boy and girl *is* pleased with a trifle of money.
3. *Every* boy and girl *is* pleased with a trifle of money.
4. *Many a* boy and girl *is* pleased with a trifle of money.

2. The parts of the compound subject mean the same person or thing, as:

1. My friend and companion (one person) *is* coming.
2. This prince and scholar (one person) *was* the flower of courtesy.
3. This novel and sermon combined (the same work) *is* a wonderful piece of work.

Rule 44. When the parts of a compound subject are connected by *or, either–or, neither–nor,* or *nor,* make the verb singular unless the subjects themselves are plural.

Thus we say

1. Either the king or the queen *is* coming.
2. Neither the king nor the queen *is* coming.
3. Neither the Frenchmen nor the Italians *were* to blame.

Rule 45. When the parts of a compound subject are different in person or number, make the verb agree with the one nearest to it.

Thus we say:

1. Neither Alice nor *you care* a bit.
2. Neither Alice nor *he cares* a bit.
3. Neither Alice nor *I am* going.
4. Neither Alice nor *you are* going.
5. Neither Alice nor her *sisters are* going.

Rule 46. Make the verb in a relative clause agree in person and number with the antecedent of the relative.

Thus:

1. *I* who *am* an American know this.
2. *You* who *are* an American know this.
3. *He* who *is* an American knows this.
4. *They* who *are* Americans know this.

EXERCISE

In the following sentences, supply present forms of the verb *be* for the blanks:

1. Either Tom or Mary —— wrong.
2. Every cat and dog —— a beast of prey.
3. Each boy and girl —— invited.
4. Many a good deed and act of thoughtfulness —— unknown.
5. You who —— her brother ought to know.
6. I who —— his sister ought to know.
7. The jury —— of this opinion.
8. The people of the United States —— the highest authority.
9. The people of the United States —— descended from many nations.
10. No bills or posters —— allowed on this fence.

104

Simple Tenses

Inflect *I learn* in the present tense; *I teach, I obey, I study.*

In which person and number do these verbs change most?

In the inflection of verbs two forms very important to remember are:

(1) The form that is always used to show present time *except* in the third person singular; (2) the third person *singular.*

The form of the verb which is modified either by adding endings or by changing the vowel to make other forms is the *present infinitive*. This form is the same as the common form for the present.

NOTE. — When endings are added, sometimes other changes are necessary. For example, when we make *giving* from *give*, the *e* is dropped.

The second kind of inflection of verbs is that which shows the time of the action. Study the italicised words in the following sentences and explain when, according to each, the action happens:

1. It *rained* yesterday, so I *shall plow* to-morrow.
2. We *have had* fine weather, but it *seems* stormy to-day.
3. We *were* in the country yesterday and *picked* violets.
4. I *am working* hard at Mother's present.
5. Her birthday *will be* next Tuesday.

As far as time goes, there are just three kinds of actions:

Those that *are* happening *in the present.*
Those that *have* happened *in the past.*
Those that *will* happen *in the future.*

DEFINITION 70. *The classification of verb forms according to the time relations expressed by them is called* tense.

A verb that shows present action is said to be in the *present tense.*

A verb that shows past action is said to be in the *past tense.*

A verb that shows future action is said to be in the *future tense.*

These three tenses are called the *simple tenses.*

We studied the present tense of some verbs in Lesson 102. That is regularly the same as the infinitive of the verb except in what person and number?

Look at sentences 1 and 5 above and tell how the future is made. Is it by changes in spelling, or by the use of an auxiliary or help verb?

The forms of the auxiliary for the future tense are:

I shall	We shall
You will	You will
He, She, It will	They will

What other verbs are used as auxiliaries?

Look at the following sentences and tell how the past tense is made:

6. I *studied* hard and *learned* my history.
7. You *breathed* pure air when you *entered* that country.
8. He *listened* and *heard* everything.
9. The baby *smiled* and *laughed* from the window.
10. They *wandered* along the road and never *stopped* all that day.
11. She *rested* well.
12. They *planned* a bungalow.

Is the past of these verbs formed by inflection or by adding other words?

EXERCISE

Write correctly in four columns the following forms of all the verbs used in the twelve sentences given above: (1) the form with *I* (present tense); (2) the form with *He* (present tense); (3) the form for the past tense; (4) the form with *I shall*.

105

Weak Verbs

What is the tense of a verb? How many tenses have we studied? Name each and give an example of each.

DEFINITION 73. *Verbs that form their past tense by adding* d, *or* ed, *or* t *to the infinitive are called* weak verbs.

Rule 47. To form the past tense of a weak verb, add *d*, if the verb ends in *e*, otherwise add *ed* or *t*.

The verbs that have *t* in the past will be given later, and must be learned individually.

With weak verbs, the forms that we must remember are:

1. The infinitive.
2. The *s* form of the third person singular in the present tense.
3. The form of the past tense.

EXERCISE

In the following sentences, change (1) all the verbs in the present tense to the past, and (2) all those in the past to the present; and (3) write each verb with *I shall* and *he will:*

1. We rested on the hillside. 2. I chop wood. 3. I try to bake bread. 4. He obeys his father. 5. She steps to the door. 6. I offered to help. 7. I hurried to the house and Bess hurried after me. 8. I slip on the ice. 9. He trips over the step. 10. I stop talking.

106

Compound Tenses

What is tense? Name all the tenses that you know and tell what time each expresses. Give an example of each. What are these three tenses called?

What is a weak verb? Give an example. Give a rule for the letter or letters to be added in forming the past tense. Give an example of each.

Besides the simple tenses, there are three others, which are used in the following sentences:

Instead of saying, I *learn*, we may wish to say, I *have learned;*
Instead of I *learned*, we may wish to say, I *had learned;*
Instead of I *shall learn*, we may wish to say, I *shall have learned.*

What word is the same in all three of these new tenses? Are these tenses made by inflection or by the use of an auxiliary?

What auxiliary is used here that is not used with the simple tenses?

These three tenses are called *compound tenses.* They are called:

1. The *present perfect,* which corresponds to the *present.*
2. The *past perfect,* which corresponds to the *past.*
3. The *future perfect,* which corresponds to the *future.*

The form which is the same in all of them, is called the *past participle.* In weak verbs it is nearly always the same as the past tense.

For the complete forms of these tenses, see Lesson 112.

To understand the use of the compound tenses, study the following sentences:

1. I *have* finished my lessons.
2. I *had* finished my lessons *an hour* ago.
3. I *shall have* finished my lessons *in an hour.*

What time is expressed in the first sentence? At what time is the action finished?

What time is expressed in the second sentence? At what time is the action finished?

What time is expressed in the third sentence? At what time is the action finished?

An action represented as *completed* at the *present* is expressed by the *present perfect tense;* one completed at a time in the *past,* by the *past perfect tense;* one that is to be completed at some time in the *future,* by the *future perfect tense.*

When the compound tenses are used in the subordinate clause of a complex sentence, the present perfect is used to express completed action when the verb in the principal clause is in the present or future, as:

As I *have finished* my lessons, I *am playing.*
When I *have finished* my lessons, I *shall play.*

The future perfect is not often used, but it may be used only when the main verb is in the future tense, as:

When I *shall have finished* my lessons, I *shall play.*

The past perfect is used when the main verb is in the past tense, as:

When I *had finished* my lessons, I *played.*

EXERCISE

In the following sentences, (1) name the tense of each verb; (2) tell whether it is a simple or a compound tense; and (3) tell how it is made from the infinitive:

1. As soon as I shall have finished my work, I will go with you.
2. When I had finished my work yesterday, I went to see Grace.
3. I have studied all my lessons in an hour.
4. Yesterday I studied two hours, but to-morrow I shall not study at all.
5. Shall you study to-morrow?
6. Shall you have finished by eight o'clock?
7. Have you finished this morning?
8. Have we passed the street?
9. Had you ever learned such a poem before?
10. I have never wished for a boat.

107

Principal Parts—Weak Verbs, I

What is the tense of a verb? Name the simple tenses. Name the compound tenses. Tell how each is formed and give an example. How are the compound tenses used?

In order to make all the forms of a verb, we must know three principal forms which are called its *principal parts.* These are:

1. The infinitive.
2. The past tense.
3. The past participle.

Give the principal parts of *love, study.*

All the verbs which we studied in Lesson 105 formed their past tense, and also the past participle, by adding *d* or *ed* to the infinitive.

There are other weak verbs, however, which form their past tense and past participle in a somewhat irregular way.

Among the different groups of irregular weak verbs, the following are most common and must be learned:

1. *Verbs that have two forms, one with* ed *and one with* t, as:

Infinitive	*Past Tense*	*Past Participle*
bless	blessed blest	blessed blest
build	built builded	built builded
burn	burnt burned	burnt burned
dwell	dwelt dwelled	dwelt dwelled
gild	gilded	gilded gilt
gird	girt girded	girt girded
learn	learned learnt	learned learnt
smell	smelled smelt	smelled smelt
spell	spelled spelt	spelled spelt
spill	spilled spilt	spilled spilt
spoil	spoiled spoilt	spoiled spoilt

2. *Verbs that have two forms, one with* ed, *and one with* t *that shortens the vowel sound,* as:

dream	dreamed	dreamed
	dreamt	dreamt
kneel	kneeled	kneeled
	knelt	knelt
lean	leaned	leaned
	leant	leant
leap	leaped	leaped
	leapt	leapt

3. *Verbs that add* d *and shorten the vowel sound,* as:

say	said	said
flee	fled	fled
hear	heard	heard
shoe	shod	shod

4. *Verbs that shorten the vowel sound, but do not add* d, as:

bleed	bled	bled
breed	bred	bred
feed	fed	fed
lead	led	led
read	read	read
speed	sped	sped
meet	met	met
shoot	shot	shot

5. *Verbs that change* d *to* t, as:

bend	bent	bent
lend	lent	lent
send	sent	sent
spend	spent	spent

108

Principal Parts — Weak Verbs, II

What is a weak verb? How does a weak verb regularly form its past tense and past participle? In what ways may weak verbs irregularly form their principal parts? Give an example of each and name its principal parts.

Weak verbs are irregular in other ways.

6. *Verbs that add* t *and shorten the vowel sound,* as:

bereave	bereft	bereft
creep	crept	crept
deal	dealt	dealt
feel	felt	felt
leave	left	left
lose	lost	lost
mean	meant	meant
sleep	slept	slept
sweep	swept	swept
weep	wept	wept

7. *Verbs that add* t *and change the vowel,* as:

beseech	besought	besought
bring	brought	brought
buy	bought	bought
catch	caught	caught
seek	sought	sought
teach	taught	taught
think	thought	thought
work	wrought	wrought
	worked	worked

8. *Verbs that are invariable,* as:

burst	burst	burst
cast	cast	cast
cost	cost	cost
cut	cut	cut

hit	hit	hit
hurt	hurt	hurt
let	let	let
put	put	put
rid	rid	rid
set	set	set
shed	shed	shed
shut	shut	shut
split	split	split
spread	spread	spread
thrust	thrust	thrust

109

Principal Parts—Weak Verbs, III

In how many ways do weak verbs form their past tense and past participle? Give an example of each.

9. *Verbs that have a past participle in* en, as:

grave	graved	graved, graven
hew	hewed	hewed, hewn
melt	melted	melted, molten
mow	mowed	mowed, mown
rive	rived	riven
saw	sawed	sawed, sawn
shape	shaped	shaped, (ill-)shapen
shave	shaved	shaved, shaven
show	showed	showed, shown
sow	sowed	sowed, sown
strew	strewed	strewed, strewn
swell	swelled	swelled, swollen

10. *Verbs that are defective*, as:

can	could	no past participle
may	might	no past participle
must	must	no past participle
ought	ought	no past participle
shall	should	no past participle
will	would	no past participle

11. *Miscellaneous verbs*, as:

dare	dared durst	dared
have	had	had
make	made	made

EXERCISE

Write the principal parts of such verbs as the teacher dictates.

110

Principal Parts—Strong Verbs, I

How do weak verbs regularly form their principal parts? In what ways do they change irregularly? Name as many ways as you can and give examples of each.

Besides the weak verbs, there is a class of verbs called *strong verbs*. These form their past tense and past participle by changing the vowel of the present.

DEFINITION 74. *Verbs that form their principal parts by a change of vowel are called* strong verbs.

These should be learned in groups made up of verbs that form their principal parts in the same way.

1. *Verbs that change their vowel from* i *to* o *and then to* i *with* en *in the past participle*, as:

Infinitive	*Past Tense*	*Past Participle*
drive	drove	driven
ride	rode	ridden
rise	rose	risen
shrive	shrove	shriven
smite	smote	smitten
stride	strode	stridden
strive	strove	striven
thrive	throve	thriven
write	wrote	written

2. *Verbs that change their vowel from* a, ea, ee, *or* oo *to* o, *with* en *added in the past participle,* as:

break	broke	broken
freeze	froze	frozen
heave	hove, heaved	hove, heaved
speak	spoke	spoken
steal	stole	stolen
weave	wove	woven
choose	chose	chosen
also (irregular)		
wake	woke, waked	waked
awake	awoke, awaked	awaked

3. *Verbs that change their vowel from* i *to* ou, as:

bind	bound	bound
find	found	found
grind	ground	ground
wind	wound	wound

4. *Verbs that change their vowel from* i *to* u, as:

cling	clung	clung
dig	dug	dug
fling	flung	flung
sling	slung	slung
slink	slunk	slunk
spin	spun	spun
stick	stuck	stuck
sting	stung	stung
stink	stunk	stunk
string	strung	strung
swing	swung	swung
win	won	won
wring	wrung	wrung

5. *Verbs that change their vowel from* i *to* a *and then* u, as:

begin	began	begun
drink	drank	drunk

ring	rang	rung
shrink	shrank	shrunk
sing	sang	sung
sink	sank	sunk
spring	sprang	sprung
swim	swam	swum

also

run	ran	run

111

Principal Parts — Strong Verbs, II

What is a strong verb? How does it form its principal parts? What is the difference between it and the weak verb? How many groups of strong verbs have you learned? How does each change its vowel? Give examples of each.

6. *Verbs that change their vowel from* ea *to* o, *with* n *in the past participle,* as:

bear	bore	borne, born
shear	shore, sheared	shorn, sheared
swear	swore	sworn
tear	tore	torn
wear	wore	worn

7. *Verbs that change their vowel from* i to a, as:

sit	sat	sat

8. *Verbs that change their vowel from* i *to* a *and then to* i, *with* en *in the past participle,* as:

bid	bade	bidden
forbid	forbade	forbidden
give	gave	given

9. *Verbs that change their vowel from* e, ea, *to* o, *with* en *in the past participle,* as:

get	got	got
forget	forgot	forgotten
tread	trod	trodden

10. *Verbs that change their vowel from* a *to* oo *and then to* a, *with* en *in the past participle*, as:

forsake	forsook	forsaken
shake	shook	shaken
take	took	taken

11. *Verbs with the past tense in* ew, as:

blow	blew	blown
crow	crew	crowed
draw	drew	drawn
fly	flew	flown
grow	grew	grown
know	knew	known
slay	slew	slain

12. *Verbs that shorten the vowel with past participle*, as:

bite	bit	bitten
chide	chid, chided	chidden or chided
hide	hid	hidden or hid
slide	slid	slid

Chide and *hide* were originally weak verbs.

13. *Verbs not belonging to any special group*, as:

beat	beat	beaten
come	came	come
eat	ate	eaten
fall	fell	fallen
fight	fought	fought
hang	hung, hanged	hung, hanged
hold	held	held
lie	lay	lain
strike	struck	struck, stricken

EXERCISE

Write the principal parts of such verbs as the teacher dictates.

112

Active and Passive

What three auxiliaries are used in inflecting verbs? How are the six tenses built up? What do we call several parts of a verb used together, as: *shall have done?*

Another very important change of form in verbs must now be studied.

In which of the following sentences is the subject represented as *acting?* In which is it represented as *acted upon* by some one or something else?

1. The hunter shot a bear.
2. A bear was shot by a hunter.
3. Our cat has scratched Tommy.
4. Tommy has been scratched by our cat.
5. Was the comet seen by any of you?
6. Did any of you see the comet?
7. I shall see my cousin at the play.
8. I shall not be seen at such a play.
9. My father persuades me that he is right.
10. My father is persuaded that he is right.

DEFINITION 71. *The classification of verb forms according to whether the subject acts or is acted upon is called* voice.

DEFINITION 75. *Forms of the verb that represent the subject as acting are said to be in the* active voice.

DEFINITION 76. *Forms of the verb that represent the subject as acted upon are said to be in the* passive voice.

The passive voice is made by using as an auxiliary the various tenses of the verb *be* together with the past participle.

Compare the following forms of the verb *call:*

Active	*Passive*
Present	
Singular	*Singular*
I call	I am called
You call	You are called
He calls	He is called
Plural	*Plural*
We call	We are called
You call	You are called
They call	They are called
Past	
Singular	*Singular*
I called	I was called
You called	You were called
He called	He was called
Plural	*Plural*
We called	We were called
You called	You were called
They called	They were called
Future	
Singular	*Singular*
I shall call	I shall be called
You will call	You will be called
He will call	He will be called
Plural	*Plural*
We shall call	We shall be called
You will call	You will be called
They will call	They will be called
Present Perfect	
Singular	*Singular*
I have called	I have been called
You have called	You have been called
He has called	He has been called

Active	*Passive*
Present Perfect	
Plural	*Plural*
We have called	We have been called
You have called	You have been called
They have called	They have been called
Past Perfect	
Singular	*Singular*
I had called	I had been called
You had called	You had been called
He had called	He had been called
Plural	*Plural*
We had called	We had been called
You had called	You had been called
They had called	They had been called
Future Perfect	
Singular	*Singular*
I shall have called	I shall have been called
You will have called	You will have been called
He will have called	He will have been called
Plural	*Plural*
We shall have called	We shall have been called
You will have called	You will have been called
They will have called	They will have been called

EXERCISE

In the following sentences, tell the voice and tense of each verb. Change each passive form to an active and each active form to a passive. Change each tense to some other, and tell what tense the new form is.

1. I was taken by the Germans to be English. 2. Your book will be returned by my servant to-morrow. 3. I have sent the address already. 4. Mary will have fed the chickens by this time. 5. The new president will be liked by everybody. 6. Phoebe had

found a pencil. 7. I am greatly distressed by this sad news. 8. Were you kindly received by Mrs. Park? 9. Are you pleased with your new dress? 10. The task will have been completed by him in two minutes of actual working time.

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Retained Object

What is meant by voice? How many voices are there? Name them. What does each tell? Give an example of each.

Turn back to the third sentence of the last exercise. In what voice is the verb? What is the subject? Change the sentence to the passive form. What becomes of the subject? In the active voice what word is the object of the verb? What becomes of this in the passive form?

Go through the sentences of the last exercise, naming all the changes in the construction of nouns that take place when the verb changes from one voice to the other.

In the sentences we have studied, the direct object of the active verb became the subject of the passive and the subject of the active was changed to a phrase with *by* or *with*. We have not yet studied what might happen to an indirect object when the verb becomes passive. Look at this sentence:

1. I gave him an orange.

What is the direct object? If we make it the subject of the verb in the passive, we get

2. An orange was given him by me.

Him is still the indirect object of the verb.

Can we change sentence 1 so that the indirect object shall become the subject? We can, though we get in this way a sentence that some writers think is not very good English. The sentence would become:

3. He was given an orange by me.

What has become the subject? How is the original subject *I* expressed? What has become of the direct object? It has not become the subject; it cannot be really the direct object, for a passive verb cannot have a direct object. It is kept or retained, and therefore is called the *retained object.*

DEFINITION 77. *When the indirect object of an active verb becomes the subject of a passive, the direct object, if retained, is called the* retained object.

EXERCISE

In the following sentences, (1) name all the passive verbs; (2) find all the retained objects; (3) change as many passives as possible to the active voice; (4) see whether you can change any of the active forms so obtained to another form of the passive:

1. The beggar was offered a cake by some kind person. 2. Gladstone was appointed Prime Minister by the Queen. 3. The dog is given a bone by his master. 4. I have been lent the book by some one. 5. Flowers will be given to the teacher by her pupils. 6. Full directions will be sent to us all by those in charge. 7. A minister should be chosen chairman by the committee. 8. Every one who visits the play will be handed a souvenir by the management. 9. The story was told me by Sarah. 10. The salad was passed to us by our hostess.

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Practice

What kind of verbs may be used in the passive voice?

Can a copulative verb have a passive voice? Why not?

Can any intransitive verb have a passive voice? Why not? Try to give an example and see what happens.

In "Kidnapped," Lesson 34, change the voice of all the verbs whenever this can be done.

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Moods

What is the general name for all changes in the verb?

What is meant by *person* and *number?* by *tense?* by *voice?*

There is still another change in verbs to show *how the action or state asserted by a verb is thought of.*

DEFINITION 72. *The classification of verb forms according to whether the action or state is represented as real or as only thought of is called* mood.

DEFINITION 78. *The mood that represents an action or state as real is called the* indicative mood.

DEFINITION 79. *The mood that commands some one to do or be something is called the* imperative mood.

DEFINITION 80. *The mood that represents an action as merely thought of, as desired, or feared, or as untrue, is called the* subjunctive mood.

When we indicate by the form of the verb that what is said is a fact or is assumed to be a fact, we use the *indicative mood.*

When we command an action to be done or a state to be made real, we use the *imperative mood.*

When we indicate by the form of the verb that what is said is an exhortation, an aspiration, a desire, a fear, or an unrealized conception, we use the *subjunctive mood.*

We have studied the indicative forms of the verb.

The imperative has but one form, the present, which is without ending and is the same in the singular and plural:

Teach, learn, play, study.

The subject of the imperative is usually omitted; but when it is expressed, it is always *thou* or *you* in the singular, and *ye* or *you* in the plural.

The indicative, subjunctive, and imperative moods make up what is called the *finite verb*. They are so called because they represent the action or state in a special and limited way, that is, as real, or as merely conceived, or as commanded.

EXERCISE

In the following sentences, tell whether each verb is in the indicative, the imperative, or the subjunctive mood, and explain how you know; change each to some other mood:

1. Will you come with us? 2. It has snowed all day long. 3. Oh, that the weather were fine! 4. I shall go to school now. 5. She picked flowers in the meadow. 6. Come to me. 7. Long live the King! 8. Stop crying. 9. If I were only older! 10. Be good and you will be happy.

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The Subjunctive

What is meant by the mood of a verb? Name and define the three moods, and give an example of each.

How many tenses has the indicative mood? How many forms has the imperative mood?

The subjunctive has only four tenses — the present, past, present perfect, and past perfect. The forms of the subjunctive, active and passive, are exactly like those of the indicative, *except that the third person singular* in the present and present perfect is the same as *all other forms of these tenses:*

Present		*Present Perfect*	
I, you, he we, you, they	do	I, you, he we, you, they	have done

The verb *be*, which is more used in the subjunctive than any other, has the forms:

	Present	*Past*	*Present Perfect*	*Past Perfect*
I, you, he we, you, they	be	were	have been	had been

These subjunctive forms are used:

1. In independent sentences and clauses:
   a. In the present tense to express a wish that may be fulfilled.

   God *help* us! (He may.) Long *live* the King! (He may.)

   b. In the past and past perfect tenses to express a wish that cannot be fulfilled:

   Oh, that I *were* well now! (But I am not.)
   Oh, that he *had been* with us! (But he was not.)

2. In subordinate clauses:
   a. In the present and present perfect tenses when the truth is doubtful.

   If he *be* alive(but we don't know whether he is or not), we shall find him.

   If he *have done* this (but I don't know that he has), I am sorry.

   b. In the past tense when the supposition is untrue in the *present.*

   If I *were* older (but I am not), I should go.

   c. In the past perfect when the supposition was untrue in the past.

   If he *had been* here (but he was not), things would have gone better (than they did go).

Of these forms the only ones that are common are:

1. The present subjunctive, in independent sentences and clauses, to express a wish that may be fulfilled.

2. The past subjunctive, to express, in independent sentences and clauses, a wish that cannot be fulfilled, and in subordinate clauses, a supposition that is untrue or uncertain.

For the present subjunctive in a subordinate clause in which there is doubt as to the truth of the supposition, the indicative is commonly used, as:

Instead of, If he *be* alive, we shall find him, we *assume* the fact and say: If he *is* alive, we shall find him.

EXERCISE

In the following sentences, give the reason for each subjunctive, and tell in which cases the indicative may equally well be used:

1. Though the mud be ten inches deep, I will go.
2. He acted as if he were angry.
3. If I were an Eskimo, I should like tallow.
4. If the weather had been good, we should have had a fine time.
5. Help him lest he die.
6. Though he were ten times as clever, I should not like him.
7. If this be all, let us go.
8. Be every man at his post.
9. Unless he come quickly, he will be too late.
10. If I were you, I should say nothing.

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Modal Auxiliaries

Which forms of the subjunctive are different from the corresponding forms of the indicative? Give examples.

What uses of the subjunctive in independent sentences and clauses do you know? Give an example of each.

What uses of the subjunctive in subordinate clauses do you know? Give an example of each.

For which is the indicative more commonly used? Give an example, and then change it to the indicative.

The only form peculiar to the subjunctive that is in common use is the past tense of the verb *be*, in wishes that cannot be fulfilled, and in subordinate clauses that are untrue, as:

Oh, that I *were* in England now!
If he *were* in England, he would be happy.

In this, as in other cases, the idea of uncertainty or unreality may be expressed, not by the *subjunctive*, but by the auxiliaries *may*, *might*, *should*, and *would*, used with the simple form of the verb, the *infinitive* (see page 372).

May is used with present or future meaning, as:

May God help us!
He *may* be there now.
I *may* go.
If you linger, you *may* be late.

Might is used with present or future meaning, as:

Oh, that this *might* be true! Oh, that he *might* come! He *might* come if he were asked. I think you *might* do this for me.

Should and *would* are used to express:

1. A conditional statement as to the future, as:

If it *should* rain, I *should* not go. (Stated in the indicative, this becomes: If it *rains*, I *shall* not go.)

In such statements, *should* is used in the subordinate clause with all three persons; in the principal clause *should* is used with the first person and *would* with the second and third persons. If the condition were not one of mere futurity, but one of willingness, *would* would be used in the subordinate clause with all three persons.

2. A conclusion in the principal clause of a sentence, when the subordinate clause expresses a statement which is untrue, as:

If it were raining, I *should* not go.

Should is used with the first person; *would* with the second and third persons.

3. *Would* expresses an unfulfilled wish, as:

Would that this were true.

Let is used with the objective case of the first person plural of the personal pronoun instead of the old subjunctive of exhortation, as:

Let us go, instead of *Go we.*

All these auxiliary verbs are also used with the meanings originally belonging to them. See Lesson 132.

EXERCISE

1. In the following sentences, name the auxiliaries that are used instead of the subjunctive, and, whenever it is possible, substitute a subjunctive form for each:

1. Oh, that I might see Rome! 2. If I went abroad, I should see Rome. 3. If I should go abroad, I should see Rome. 4. Though the dentist may hurt me, I know that he does good work. 5. May Heaven grant it! 6. Would that we had known! 7. If I were you, I should refuse. 8. May you soon be better! 9. Let us go together. 10. If this should be said, deny it.

2. Write ten sentences, using the auxiliaries *may, might, should, would, let.*

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The Infinitive

What uses of the subjunctive mood do you know? Give an example of each.

What auxiliaries are often used instead of the subjunctive? What meanings does each express?

There are two parts of the verb that are very different in use from the parts we have been studying. They are called the *infinitive* and the *gerund.* Both differ from the indicative, subjunctive, and imperative moods in two ways. In the first place, they cannot make statements, ask questions, or give commands, as these mood forms can; and, in the second place, they have the properties of a *noun* as well as those of a *verb.*

The infinitive is the same in form as the common, or root, form of the verb, as: *see, hear, go, be, say, write.* It is often used with auxiliary verbs to form compound tenses and other verb groups, as:

I shall see.
You may go.
What did you say?
You must write.

After such verbs as *need, dare, help,* the infinitive is really the direct object of the verb, as:

He need not come.
I dare not stay.
Help load this wagon.

The infinitive with a noun or pronoun before it is also used after such verbs as *see, hear, make, let, help,* to complete the predicate, as:

I saw the star fall.
You heard me sing.
She made Jane come.
Let him go home.
I helped him load the wagon.

In these sentences it is the group formed by the noun (or pronoun) and the infinitive which is the object of the principal verb; for it takes the two together to tell what is *seen,* or *heard,* or *made.*

The noun or pronoun which goes with the infinitive is called the subject of the infinitive. It is in the objective case, as is shown by the forms of the pronouns.

The infinitive is also used in a variety of ways with the preposition *to,* as:

To stay would be a pleasure.
I did not expect to go.
It is too late to call.
Jack ought to be careful.

In these sentences, the infinitive is a noun and *to* is a preposition; the two together are called an *infinitive phrase* and *to* is commonly called the *sign of the infinitive*.

DEFINITION 81. *The simple form of the verb which has also the properties of a noun is called the* infinitive.

DEFINITION 82. *The noun or pronoun used with an infinitive as the object of another verb is called the* subject of the infinitive.

The subject of an infinitive is always in the *objective case*, because the infinitive with its subject is the object of a transitive verb.

EXERCISE

1. In the following sentences, name the infinitives, and their subjects, if they have subjects; tell how each is used; and name any modifiers that the infinitives may have as verbs:

1. You need not go yet. 2. Must you go to-day? 3. Let him go home. 4. Help me tie this rope immediately. 5. I dare say not. 6. He dared not speak the truth freely to me. 7. Could you tell me where it is? 8. I shall let her speak first. 9. I heard sweet music play all the time. 10. I felt them touch me very gently on the hand.

2. Make a list of verbs that can be used with the simple infinitive.

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The Infinitive Phrase

What double work is done in the sentence by the infinitive? How is it used as a verb? How is it used as a noun? Give examples. The infinitive then is a *verbal noun*.

What is the subject of an infinitive? In what case is it?

With what verbs is the infinitive, together with its subject, used as object to complete the meaning?

With what verbs is the infinitive alone so used?

Now study the following sentences in which all the infinitives are italicized:

1. I have to *go* in a moment.
2. We were able to *see* well.
3. Mary ought to *be* careful.

In these sentences can you use one word, a verb, that means exactly the same as *have to?* another that means the same as *able to?* a third that means the same as *ought to?*

Suppose we rewrite the sentences, thus:

4. I must *go* in a moment.
5. We could *see* well.
6. Mary should *be* careful.

Is the meaning the same? What is omitted from sentences 4, 5, and 6 that is found in sentences 1, 2, and 3?

With some verbs, then, the word *to* is used with the infinitive; with others it is not.

What part of speech is *to?* In the sentence, "Go to bed," what is the construction of *bed?*

In the same way, the infinitive *as a noun* is the object of the preposition *to;* while the infinitive *as a verb* may have an object of its own, thus:

I hate to chop wood.

What is the object of *chop?* What is the object of *to?* What is the object of *hate?*

In this sentence, *to chop wood* is the object of the verb *hate; chop* is the object of the preposition *to; wood* is the object of the infinitive *chop.*

DEFINITION 83. *The infinitive as a noun with its preposition* to *is called the* infinitive phrase.

NOTE. — The preposition *to* is sometimes called the *sign of the infinitive;* but it is so often omitted that we must learn always to recognize the infinitive by its use.

The infinitive phrase, like the simple infinitive, may be at the same time both a noun and a verb.

Study its use as a verb in each of the following sentences; that is, tell what words are used to modify it or complete its meaning as a verb:

1. I have to go *in a moment.*
2. We tried to go *early.*
3. Mary ought to be *careful.*
4. I hate to chop *wood.*
5. You must go *home now.*
6. He dared not speak *freely.*

Tell the construction of each of the italicized words. In which sentences have you the infinitive phrase? In which have you the simple infinitive?

Where the infinitive phrase is used, what is *always* the construction of the infinitive itself in the phrase?

Look at the sentences again, and tell how each infinitive phrase *as a whole* is used. I have — what? We tried — what? Mary ought — what? I hate — what? You must — what? He dared not — what?

EXERCISE

In the following sentences, tell (1) whether each infinitive is a simple infinitive or an infinitive phrase; (2) how each simple infinitive is used in the sentence and how it is modified, or completed, or both; (3) how the infinitive in each infinitive phrase is used; (4) how each infinitive phrase is used in the sentence; (5) how each infinitive phrase is modified, or completed, or both.

1. I tried to reach the hall before six o'clock. 2. I made him tell me the truth. 3. Must you go so soon? 4. Susan began to tell a long story. 5. What did you mean to say? 6. I watched the procession pass slowly down the street. 7. We heard Caruso sing. 8. I love to skate all day long in winter. 9. I like to watch the birds. 10. Tell her to come to the house this afternoon.

120

Review

1. What is a verb?

2. What three classes of verbs do you know? Define each and give an example.

3. Write two sentences in which the same verb is transitive and intransitive, and explain the difference in the use of the verb.

4. How may a transitive verb group be made with an intransitive verb? Illustrate in two sentences.

5. Name five copulative verbs. Name the copula and show how it differs from other copulative verbs.

6. What is tense? Name all the tenses of a verb.

7. What is the difference in use between the simple and the compound tenses?

8. Give three rules for the agreement of a verb with its subject.

9. What is voice? Name the two voices and give an example of each. Can an intransitive verb have a passive voice? Why, or why not?

10. What is mood? Name the moods. Define each and give an example.

121

The Infinitive Phrase as Noun

What is an infinitive phrase? Give an example. What is always the construction of the infinitive in the infinitive phrase? In what two ways is the infinitive phrase itself used in the sentence?

In Lesson 119 we saw how an infinitive phrase could be modified or completed as *a verb*; and how as *a noun*, it could be used as the *object of a verb*, as in the sentence, I hate *to argue*, which is the same in meaning as, I hate *argument*.

The infinitive phrase may be used as a noun in several other ways.

In the sentence, *Error* is human, *forgiveness* is divine, suppose we substitute infinitive phrases for each noun. It becomes, *To err* is human, *to forgive* is divine. What is the construction of each infinitive phrase?

Then the infinitive phrase may be the *subject of the sentence.*

Suppose we express the thought, *It* is human *to err*; it is divine *to forgive.* What is the subject of *is?* What is the construction of each infinitive?

Suppose we put the sentence thus: *It*, that is, to err, is human; *it*, that is, to forgive, is divine. Do you see now that each infinitive phrase is in apposition with the subject *it?*

The infinitive phrase may be used as an *appositive.*

In the sentence, Sight is *belief*, what is the construction of *belief?* Now substitute the infinitive phrases: To see is *to believe.* What is the construction of *to believe?*

The infinitive phrase may be used as a *subjective complement.*

In the sentences: They made Caesar governor, and They appointed Caesar governor; substitute an infinitive or an infinitive phrase, thus:

They made Caesar *govern.*
They appointed Caesar *to govern.*

What is the construction of the second noun *governor* in each sentence? Then the simple infinitive *govern* and the infinitive phrase *to govern* are used in the same way.

The infinitive and the infinitive phrase may be used as an *objective complement.*

In the sentence, We have no course except obedience, *obedience* is the object of the preposition *except.* Now substitute an infinitive phrase for the noun, We have no course

except *to obey*. What is the construction of the phrase *to obey?*

The infinitive phrase may be the *object of a preposition.*

The infinitive phrase, then, may be used as a noun in all the ways in which any noun may be used.

EXERCISE

In the following sentences, name all the infinitives and infinitive phrases and tell the construction of each:

1. To travel is my delight. 2. It always pleases me to travel. 3. The boat seems to move. 4. It is pleasant to know this. 5. I wish to know more. 6. Mrs. Green was about to speak. 7. To be brave is to win. 8. They made Mrs. Evans preside at the meeting. 9. It always hurts us to see people suffer. 10. It is pitiful to see her try to work.

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The Infinitive Phrase as Adjective and Adverb

In what ways may the infinitive phrase be used as a noun? Give an example of each.

The infinitive phrase may also be used as two other parts of speech.

In the sentence, This is pleasant news for us all, substitute an infinitive phrase for *pleasant*, thus: This is news *to please* us all.

What part of speech is *pleasant?* Then how is the infinitive phrase *to please* used?

While it is not always possible to substitute an infinitive phrase for an adjective, the infinitive phrase is often used as an *adjective.*

In the sentence, You are hard *to please*, what word does the infinitive phrase *to please* modify? What part of speech is that word? Then the infinitive phrase is used here as what part of speech?

In the sentence, He came *to see me*, the phrase *to see me* tells *why* he came. It is therefore an *adverb*.

When the infinitive phrase is used to modify the meaning of an adjective or a verb, it is used as an *adverb*.

EXERCISE

1. In the following sentences, name the infinitive phrases which are used as adjectives, and where you can, substitute an adjective for each:

1. This is a book to be read. 2. Sally is a child to love. 3. We have plenty of wood to burn. 4. There is a sign, "Boats to let." 5. He has apples to sell. 6. There is work to be done. 7. The play is one to admire. 8. I should like a horse to ride. 9. Father gave us a boat to sail. 10. That was a scene to be painted.

2. In the following sentences, study the italicized infinitive phrases, telling what words each modifies and how:

1. They rejoiced *to see* me. 2. They were glad *to see* me. 3. I grieve *to hear* this. 4. I am sorry *to hear* this. 5. I am happy *to do* you a favor. 6. They waited *to find* out what happened. 7. I am ready *to try*. 8. Is this cake fit *to eat?* 9. This is easy *to do*. 10. It is hard *to tell*.

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The Infinitive, Present and Perfect

In how many ways may the infinitive phrase be used in a sentence? Give examples.

The infinitive has two forms in each voice:

1. The present, to show action *incomplete* at the time of the principal verb, as: *I hope to see.*

2. The perfect, to show action *completed* at the time of the principal verb, as: *I regret to have seen it.*

	Present	*Perfect*
Active Voice	to *see*	to *have seen*
Passive Voice	to *be seen*	to *have been seen*

EXERCISE

In the following sentences, find all the infinitives and infinitive phrases, name the form and voice of each, and explain its use in the sentence:

1. I should like to have finished yesterday.
2. I should have liked to finish yesterday.
3. I don't wish to be seen there.
4. I don't wish you to go home yet.
5. Such a man ought to be reported.
6. To be understood is often to be loved.
7. It pleases me to have learned my lessons in an hour.
8. I remember her to have been there.
9. I feel myself to have been in the way.
10. I could not let a horse be beaten without protesting.

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Forms of the Infinitive

How many forms has the infinitive? Name each and tell what it expresses. Has the infinitive voice? Give examples. Give all the infinitives of some verb.

What is the difference between the following sentences?

I should like *to have gone.*
I should have liked *to go.*

To make this clear, put in adverbial expressions of time, thus:

I should like *to-day* to have gone *yesterday.*
I should have liked *yesterday* to go *at that time.*

Is it possible that you might wish to-day that you had done what yesterday you did not do? or that yesterday you might wish to do what you are now glad you did not do?

Rule 48. Use the present form of the infinitive, unless the time to be expressed by it is prior to that of the main verb.

EXERCISE

In the following sentences, explain why each italicized infinitive phrase is the correct form to use, and tell the voice of each:

1. I should have been pleased *to come* to your party. 2. I should like *to have seen* that play. 3. Should you care *to go* to the library? 4. I don't care *to be seen* in such a crowd. 5. I am glad not *to have been caught* in that storm. 6. I should have been glad *to be invited* to drive. 7. It is always pleasant *to be asked.* 8. I regret not *to have gone.* 9. It is too bad not *to have met* you sooner. 10. It is a pity not *to have been* able *to see* the Queen after all.

125

The Gerund

How many forms has the infinitive? Give examples. How can we always tell which form to use?

The infinitive is a *verbal noun*, but it is not the only verbal noun. Compare the following sentences:

Error is human; forgiveness is divine.
To err is human; to forgive is divine.
Err*ing* is human; forgiv*ing* is divine.

How are *erring* and *forgiving* used? Then what part of speech is each?

But study the modifiers of these words that end in *ing* in the following sentence:

Erring *purposely* is hard to forgive; forgiving *readily* is not always best.

What part of speech is each italicized modifier? Then what part of speech is each *-ing* word?

In the following sentences the *-ing* words are in general modified and completed verbs. Can you substitute for each an infinitive phrase?

1. Walking *rapidly* is good exercise.
2. Walking *home from school* is good exercise.
3. Holding *the knife and fork properly* is a sign of breeding.
4. Being *clever* does not mean being *attractive*.

These words, then, since they are at the same time both verbs and nouns, are called *verbal nouns*.

DEFINITION 84. *The verbal noun formed by adding* ing *to the infinitive is called the* gerund.

A gerund has two forms, present and present perfect, in each voice.

	Present	*Perfect*
Active voice	*calling*	*having called*
Passive voice	*being called*	*having been called*

Study the following sentences to see how the gerund may be modified as a *noun*.

5. *Proper* handling *of the knife and fork* is a sign of good breeding.
6. *Rapid* walking is good exercise.
7. *My* having spoken of the matter vexed them.
8. *John's* coming to our house is always a pleasure.
9. *Mary's* having been seen in the crowd vexed her mother.
10. My father did not like *my* having done this.

How is each of these gerunds used in the sentence?

Unlike the infinitive the gerund cannot take a subject. Compare the following sentences:

I advised *Mary to go.*
I advised *Mary's going.*

Where the infinitive takes a subject, what is used with the gerund?

EXERCISE

In the following sentences, (1) name all the gerunds; (2) tell how each is modified, both as verb and as noun; (3) tell how each is used in the sentence; (4) substitute an infinitive wherever it is possible to do so, and show what change this makes in the sentence:

1. The trick of standing an egg on end is easy. 2. This trick, standing an egg on end, is easy. 3. Seeing a game does not always mean understanding it. 4. My speaking to the child pleased its mother. 5. Our giving to this cause was a mistake. 6. He intended visiting us. 7. The best wood for carving is oak. 8. My having been present at the former meeting led to my being appointed chairman of this. 9. His going back so soon made him desirous of returning. 10. We must spend money in building more ships.

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Participles

What is a verbal noun?

How many kinds of verbal nouns do you know? How are they used? How many forms of the gerund do you know? Give an example of each in a sentence.

There is another form of the verb that ends in *ing*, which must be carefully distinguished from the gerund.

Study the italicized words in the following sentences:

1. *Running* is good exercise.
2. The bridge crosses a *running* stream.
3. The stream, *running* rapidly, swept away the bridge.
4. I saw Mr. Green *running* for a car.
5. *Running* for a car, he slipped and fell.

In sentence 1, what part of speech is *running?* What part of the sentence is it?

In sentence 2, what word does *running* modify? What part of speech is that word? What part of speech, then, is *running?* In sentences 3 and 4, what does it modify, and what part of speech is it in each?

In sentence 5, what word does it modify? What part of speech is that word? What part of speech, then, is *running?*

Besides the verb form in *ing* that is used as a noun, there is, then, one that is used as an *adjective.*

DEFINITION 85. *The forms of the verb that are regularly used as adjectives are called* participles.

In the following sentences, name all the participles and the gerunds in *ing* and tell how each is used in the sentence:

1. Driving fast, I escaped the rain. 2. Fast driving is cruel. 3. I dislike fast driving. 4. I met Mr. Brown driving fast. 5. Tom, jumping the ditch, got ahead of us all. 6. Tom's jumping surprised everybody. 7. I won't argue about jumping. 8. I found several grasshoppers jumping among the leaves. 9. I like Helen's singing. 10. Helen, singing like a bird, passed down the garden walk.

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What is a participle? How do we distinguish between the participle and the gerund? Give an example of each in a sentence.

Have we studied any participle besides that in *ing*? What is it called? Give an example. These are the only simple participles.

The participle in *ing* is always in the active voice. It is called the *present participle* because it usually represents an action as going on at the time expressed by the principal verb of the clause to which it belongs. Sometimes, however, the action of the participle precedes that of the principal verb. In the sentence, *The enemy advanced, yelling like fiends*, the yelling is spoken of as going on at the same time as the advance of the enemy. In the sentence, *Opening his purse, he took out a dollar*, the opening must precede the taking. In *Taking off his hat, he bowed gracefully*, it is impossible to tell whether he took off his hat while bowing or before. But these participles are all called present participles.

The other participle is called the *past participle*, because it expresses past action. It is rarely used as a simple participle in the active voice, but it does occur as a form of some intransitive verbs, as:

Arrived there, we found him waiting.
Fallen from the wall, the picture lay face downward.

As a simple participle it is usually passive, as:

Struck by a stray bullet, the hero fell.
A *burnt* child fears the fire.
Frightened by his shadow, he ran away.

In these sentences the action of the participle took place in the past, that is, before the time of the main verb. In fact, this participle cannot express present action in the passive voice, though it may express a condition still remaining as the result of past action, as;

He fell over a rope, *stretched* across his path.

To express *completed action* in the active voice and *continuing action* in the passive voice, participial groups are used, as:

Having eaten, he slept well.
I saw him *being beaten* soundly.

Completed action may be expressed in the passive voice also by a participial group, as:

Having been struck by a stray bullet, the hero fell.

We have, then, only two simple participles, the present and the past, and three participial groups, the perfect active, the present passive, and the perfect passive. As has just been said, the simple past participle is usually passive, but some intransitive verbs have a past active participle.

The active participles of the intransitive verb *fall* are:

	Present	*Past*	*Perfect*
Active Voice	*falling*	*fallen*	*having fallen*

Intransitive verbs have no passive voice.

Transitive verbs have participles in both voices:

	Present	*Past*	*Perfect*
Active Voice	*striking*	———	*having struck*
Passive Voice	*being struck*	*struck*	*having been struck*

EXERCISE

In the following sentences, (1) find all the participles; (2) tell the tense and voice of each; (3) name any modifiers that it may have as a verb; (4) tell what it modifies *as an adjective.*

1. Laughing at his own wit, he went on with the story. 2. She went away, having given no excuse for her abruptness. 3. Fallen cherub, to be weak is miserable. 4. Being driven at last to bay, the stag fought hard. 5. Working day and night, I barely finished in time. 6. Having worked so hard, I considered myself entitled to a vacation. 7. The horse, maddened by many flies, ran away 8. Having been stung once by a bee, I am careful now. 9. We saw a large straw being dragged along by a small ant. 10. Having said what was in her mind, Mrs. Steele departed.

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Nominative Absolute

What is the difference between the participle in *ing* and the gerund?

A participle of any sort used to modify a noun or a pronoun is always an adjective; but often the time, the cause, or the circumstances of an action is expressed by a phrase containing a participle:

1. *Finding no one at home,* he left his card.
2. *Having mended the wheel,* Henry drove on.

In these two sentences, the participle is attached to the subject of the sentence; but compare these:

3. *The wheel having been mended,* we drove on.
4. *Their leader having died,* the rebels dispersed.

In these two sentences, the noun to which the participle is attached is not the subject, nor is it the object; it is used with the participle as an independent, or absolute, phrase, to express an idea related to the main statement. Such a phrase is called an *absolute phrase,* and the case of the noun is said to be the *nominative absolute.*

Writers often forget that in such phrases the participle must have some noun or pronoun to go with, and they write such sentences as:

5. *Having mended the wheel,* the wagon was ready.
6. *Never having seen him before,* his appearance was startling.

Such sentences as these should be avoided You often write them.

DEFINITION 86. *When a participle and the noun or pronoun with which it agrees are independent of the rest of the sentence, the construction is called the* nominative absolute.

EXERCISE

In the following sentences, find all the cases of *nominative absolute.* Where it is possible, change the construction, so that the participle modifies some other word in the sentence. Where the participle modifies the subject, see whether you can make it into a nominative absolute.

1. The fire having been put out, the firemen went away. 2. Having finished my book, I shall go to bed. 3. Dropping her bag, Mrs. Smith ran across the street. 4. Her skirt tripping her, she fell. 5. The child having been saved, the crowd dispersed. 6. Jumping up, the dog barked with delight. 7. Dinner being finished, let us sit on the porch. 8. A dog barking suddenly, the child was frightened. 9. It being late in the day, no more was done. 10. These things having been done, the army broke camp.

129

The Parsing of Verbs

To parse a verb tell its:

1. Class (transitive, intransitive, or copulative, strong or weak).
2. Voice.

3. Mood (or whether infinitive or participle).
4. Tense.
5. Person and number (if it has any).
6. Construction.

EXERCISE

1. (*a*) Choose some transitive verb; form all its participles and participial groups, and use them in sentences. (*b*) Choose some intransitive verb and do the same.
2. Parse the verbs in the Exercise of Lesson 128.

130

Learn the conjugation of *be*:

INDICATIVE MOOD

Present

Singular	*Plural*
I am	We are
You are (Thou art)	You (Ye) are
He is	They are

Past

I was	We were
You were (Thou wast, or wert)	You (Ye) were
He was	They were

Future

I shall be	We shall be
You will (Thou wilt) be	You (Ye) will be
He will be	They will be

Present Perfect

I have been	We have been
You have (Thou hast) been	You (Ye) have been
He has been	They have been

Past Perfect

Singular	*Plural*
I had been	We had been
You had (Thou hadst) been	You (Ye) had been
He had been	They had been

Future Perfect

I shall have been	We shall have been
You will (Thou wilt) have been	You (Ye) will have been
He will have been	They will have been

SUBJUNCTIVE MOOD

Present

I be	We be
You (Thou) be	You (Ye) be
He be	They be

Past

I were	We were
You were (Thou wert)	You (Ye) were
He were	They were

Present Perfect

I have been	We have been
You (Thou) have been	You (Ye) have been
He have been	They have been

Past Perfect

I had been	We had been
You (Thou) had been	You (Ye) had been
He had been	They had been

IMPERATIVE MOOD

Present

Be	Be

INFINITIVES

Present	*Perfect*
(To) be	(To) have been

PARTICIPLES

Present	*Past*	*Perfect*
Being	Been	Having been

131

Progressive, Emphatic, and Negative Forms

Besides the verb forms which we have been studying, we have five forms of conjugation, as follows:

1. The *progressive conjugation*, which usually expresses *continued action.*

This consists of the present participle with forms of the verb *be.* Although it can be used in both voices, all moods, and all tenses, it need be shown only in the indicative active, present and past, and in the imperative.

INDICATIVE ACTIVE

Present

I am calling	We are calling
You are calling	You are calling
He is calling	They are calling

Past

I was calling	We were calling
You were calling	You were calling
He was calling	They were calling

IMPERATIVE ACTIVE

Be calling

The other forms can easily be supplied.

2. The *emphatic conjugation*, which is used to give force to a statement, often after a question that implies some doubt.

This is used only in the indicative, present and past, and in the imperative. It consists of the present infinitive with forms of the verb *do*:

INDICATIVE ACTIVE

Present

I do sing	We do sing
You do sing	You do sing
He does sing	They do sing

Past

I did sing	We did sing
You did sing	You did sing
He did sing	They did sing

IMPERATIVE

Do sing

3. The *interrogative conjugation*, which consists of forms used in the present and past tenses, active voice, to ask questions.

The special forms of the interrogative conjugation are made of the present infinitive with forms of the verb *do*.

Present

Do I see?	Do we see?
Do you see?	Do you see?
Does he see?	Do they see?

Past

Did I see?	Did we see?
Did you see?	Did you see?
Did he see?	Did they see?

The other tenses in the active voice, and all the tenses in the passive voice are made simply by *inverting* the order of the

auxiliary and the subject, except that the interrogative future has *Shall you* instead of the affirmative *You will*, as:

Shall I see?	Shall we see?
Shall you see?	Shall you see?
Will he see?	Will they see?

The other forms can easily be supplied.

NOTE. — In the present tense, the progressive form inverted is commonly used to express an immediate, as well as a continued action, as: Are you coming? Is he going?

4. The *negative conjugation* which is used to deny an assertion. It consists of the emphatic inflection in the present and past tenses of the indicative and imperative, and of the usual forms of the verb in the other tenses of the active and in the passive, combined with the adverb *not*. The adverb and auxiliary are very often contracted.

INDICATIVE ACTIVE

Present

I do not hear	We do not hear
You do not hear	You do not hear
He does not hear	They do not hear

Past

I did not hear	We did not hear
You did not hear	You did not hear
He did not hear	They did not hear

IMPERATIVE

Do not hear

The other forms can easily be supplied.

5. The *interrogative negative conjugation*, which is like the negative except that it inverts the order of the auxiliary and subject.

Remember the difference in the future tense between the affirmative and the interrogative *conjugations:*

I shall not call	Shall I not call?
You *will* not call	*Shall* you not call?
He will not call	Will he not call?
We shall not call	Shall we not call?
You *will* not call	*Shall* you not call?
They will not call	Will they not call?

132

Auxiliaries as Independent Verbs

How are the emphatic forms of the verb made? Give examples. How are they used?

How are the progressive forms made? Give examples. How are they used?

How are the interrogative forms made? the negative? the interrogative negative? Give examples of each.

How many verbs can you name that may be used as auxiliaries? What is an auxiliary?

Each of these verbs has another meaning when it is not used as an auxiliary verb, as may be seen from the following sentences:

1. I *have* two sisters = I possess two sisters.
2. He *does* his work = He works his work.
3. You *may* go = You are permitted to go.
4. He *wills* it = He is determined upon it.
5. I *am* = I exist.
6. They *would* come = They were determined to come.
7. I *should* attend to this = I am under obligation to attend to this.
8. He *shall* obey me = He will be compelled to obey me.

In these sentences, the italicized verbs are not auxiliaries, but independent verbs in the indicative mood.

Have is purely auxiliary when it merely helps express completed action.

Does is purely auxiliary when it makes emphatic or negative or interrogative forms of the verb.

Shall, should, will, would are purely auxiliary when they help express future or conditional action.

May, might are purely auxiliary when they help express possibility or desire.

Am is purely auxiliary when it helps form the passive voice and the progressive conjugation.

NOTE. — Besides its auxiliary use and its use in the sense of possess, *have* is used idiomatically to express obligation or necessity in such sentences as: He had to see a doctor. I have to hand in my work to-morrow.

Notice that *will,* when an independent verb, has the present third person singular *wills,* and the past, *willed,* but when an auxiliary, has the forms *will* and *would.*

Am, and other forms of the same verb, are also used idiomatically to express obligation or intention, as in:

He was to pay me yesterday.
I am to stay until to-morrow.

NOTE. — *Can, must,* and *ought* were formerly regarded by many grammarians as auxiliaries forming verb groups which they called the *potential mood;* but the so-called potential mood is discarded by modern grammarians, although many continue to call *can, must,* and *ought* modal auxiliaries.

NOTE. — With these verbs may be grouped peculiar forms of *need* and *dare.*

Need is regular except that in the interrogative and negative third singular present, it has the form *need* used as an auxiliary. Need he go? He need not go. *Dare* is regular, except that it has the past tense *durst,* used very rarely at the present time: He durst not wait, or, He dared not wait.

EXERCISE

In the following sentences, when are *am, do, have, shall, should, will, would, may, might,* purely auxiliary, and when do they express a distinct meaning of their own, as in the examples on page 313? When are they idiomatic?

1. We may not go if it should rain, for we are to wear our new dresses. 2. You should be careful before it is too late. 3. The victor willed the destruction of the city, but had to give up his cruel plan. 4. She asked if she might come to see me. 5. I might go if I had time, but I have to finish this work. 6. Whatever is, is created. 7. I had two cats, but I have only one now. 8. My dog shall obey me. 9. I do think you should do better if you are to live in this house. 10. Do what you will, I shall be satisfied.

133

Adverbs

What parts of speech are used as modifiers in the sentence? Which one modifies the noun? Which modifies the verb?

Adverbs modify all forms of the verb, and in a number of different ways.

In the following sentences, tell what difference in the meaning of the verb each adverb makes.

1. He walked *slowly;* she walked *fast;* so they could not walk *together.*
2. Jane went *early;* Sarah went *late;* but Anne *never* went at all.
3. George, go *away;* Tom, stand *there.*
4. I talk *little;* you talk *much.*

Adverbs tell *how, when, why, where, whither, whence, how long,* and *how much.*

NOTE. — While many adverbs end in *ly,* they cannot be recognized by this ending because some adjectives also have it, as, *lonely, lovely;* and some adverbs do not, as, *fast, late.* The only way to distinguish between adjectives and adverbs is by their use in the sentence.

There are four principal kinds or classes of adverbs:

1. One that tells *how* is called an adverb of *manner*.
2. One that tells *how much* is called an adverb of *degree*.
3. One that tells *when* is called an adverb of *time*.
4. One that tells *where, whence,* or *whither* is called an adverb of *place*.

Less common than these are adverbs which tell or ask *how long,* or *why,* and are called adverbs of *measure* and adverbs of *cause*.

Groups of words are often combined and used as single adverbs. These are called *adverb groups*. Some of the commonest are:

as yet	by all means	in vain
at all	by far	of course
at last	for good	one by one
at least	in general	once for all
at once	in short	too much

EXERCISE

1. In the following sentences, find all the adverbs and tell what kind each is:

1. We climbed the hill slowly, scarcely moving, but we ran down fast. 2. I always fold my clothes so. 3. I see now, but then I hardly understood. 4. Maisie writes well, but she works hard at it. 5. Give generously, but wisely. 6. I always like to speak freely. 7. Ride hard and steadily or you will arrive late. 8. Come here tomorrow. 9. He waited long but vainly. 10. Go there immediately.

2. Write two sentences illustrating each kind of adverb studied in this lesson.

134

Interrogative Adverbs

In what four ways do adverbs commonly modify verbs? Name these four kinds of adverbs. Give an example of each in a sentence.

There are also adverbs which correspond in their use to interrogative pronouns, as seen in the following sentences:

1. *When* did she come?
2. Tell me *when* she came.
3. *Where* is he?
4. I don't know *where* he is.
5. *How* goes it?
6. They asked *how* it went.
7. *Why* did you go?
8. *Why* you went is a mystery.

Name the adverbs in the sentences given above, that are used to ask a direct question. Name those that are used in indirect questions.

DEFINITION 87. *An adverb that asks a question, direct or indirect, is called an* interrogative adverb.

These adverbs ask in regard to *time, place, manner, reason, cause,* or *means.*

EXERCISE

In the following sentences, name all the adverbs and tell, which are interrogative; tell what each asks about; also, whether it asks a direct or an indirect question:

1. We asked how the flowers came to be there.
2. Who can tell me quickly why we study grammar?
3. Where is the book that I have just put down?
4. Do you know when the train starts?
5. How does your new pen write?
6. Does any one know where this story arose?
7. Tell me how you found the way here.
8. Why do you always ask me how to do it?
9. How do I know why this is so?
10. I inquired why he looked so pale.

135

Relative Adverbs

What is an interrogative adverb? How is it used? Give examples.

Relative pronouns are in part the same in form as the interrogative pronouns. Study the following sentences to find out whether in the same way there are relative adverbs that resemble interrogative adverbs:

1. I put my gloves down in a place *where* I could find them.
2. I will speak at a time *when* I am needed.
3. I will speak *as* it may be necessary.
4. The reason *why* we cannot come is this.

Which of these adverbs may also be interrogative in form? In these sentences, however, they have other work to do. In each of these sentences, the place of the adverb may be taken by a relative pronoun and a preposition. Can you supply such a phrase in each sentence? Where = *in* which; *when* = *at* which *time; as* = *in the way in* which; *why* = *for* which.

DEFINITION 88. *An adverb that connects a relative clause, or its equivalent, to some word in the principal clause is called a* relative adverb.

EXERCISE

In the following sentences, name the relative adverbs, and the clauses which they introduce, and tell what each clause modifies:

1. Leave my books where I can find them. 2. Come to see me when you have time. 3. I will show you how to make buttonholes. 4. The source whence this river flows is unknown. 5. The store where you get the best gloves is Stone's. 6. The time has come when we must part. 7. The reason why I say so is plain. 8. I will explain it as best I can. 9. The ground whereon we stand is sacred. 10. Bread whereby we live should be cheap.

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Adverbs and Adjectives

In the following sentences, what part of speech is each italicized word, and what part of speech does it modify, and how?

1. Tom is *very* tall. 2. Percentage is *much* harder than mensuration. 3. The scene was *so* beautiful that I held my breath. 4. *How* pleasant this was, I leave you to guess. 5. This red is *less* striking than that. 6. My room is the *least* attractive in the house. 7. Ferns are *most* satisfactory for the house. 8. The weather is *almost* mild. 9. In the city the snow is *nearly* black. 10. Our young chickens are *quite* large now. 11. The sunshine is *really* warm. 12. The garden was *charmingly* old-fashioned.

These italicized words are adverbs, and they modify here, not verbs, but adjectives. Which of them may be used to modify verbs also? Give examples.

The adverbs that modify adjectives are usually adverbs of degree, or measure; but adverbs of manner are also used with adjectives.

The *negative* adverbs *no* and *not* often modify adjectives, as, *no better, not good.*

EXERCISE

In "Mrs. Jamieson's Tea Party" (page 349), find the adverbs that modify adjectives, and tell how each modifies the adjective.

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Adverbs and Adverbs

What two parts of speech have you learned that adverbs modify?

Study the italicized words in the following sentences, to see how an adverb may modify another adverb:

1. She plays *really* well.
2. I worked *so* hard last night.
3. *How* fast we drove I never knew.
4. Come *much* earlier than you did yesterday.
5. Spring will be here *very* soon.
6. Your dress is *so* much prettier than mine.

7. They came *very* much sooner than we had expected.
8. The arrangements were *not* altogether satisfactory.
9. These eggs are *not* quite fresh.
10. My aunt is *not* very well.

In these sentences the italicized words are adverbs. What part of speech does each modify?

The adverbs that modify adverbs are usually adverbs of degree, or negative adverbs.

DEFINITION 89. *A word which modifies a verb, an adjective, or an adverb, is called an* adverb.

Adverbs may be *simple* (used to express *time*, *place*, *manner*, *degree*, and so on), or they may be *conjunctive* (that is, relative or interrogative), introducing a noun clause, an adjective clause, or an adverb clause.

EXERCISE

In the ten sentences just given, name all the adverbs, whether italicized or not, and tell what each modifies, what part of speech each word is that is modified, and how it is modified.

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Adverbs and Word Groups

What is an adverb? Which parts of speech may it modify? Give examples.

Some adverbs, however, modify groups of words.

1. *No*, I *probably* shall *not* go.
2. *Yes*, *indeed*, I can see.
3. *Very well*, I will do it.
4. I will come *perhaps*, if I can.
5. If I do *not* come, I will *surely* let you know.
6. My purse lay *just* beyond the gate.
7. He stood *exactly* under the clock.

In which sentences does the adverb modify the sentence as a whole? In which does it modify a clause? In which does it modify a phrase?

You can see now that adverbs are used to modify phrases, clauses, and entire sentences.

When *yes* or *no* or any other similar adverb, such as *surely, certainly, perhaps,* stands alone, it is considered as modifying the answer to some question, understood, as:

Shall you go?
Yes. Surely. Certainly. (I shall go.)
No. (I shall not go.)

EXERCISE

In the following sentences, name all the adverbs and tell what class each belongs to, and what word it modifies and how:

1. It was just six o'clock when he came in. 2. He went away soon after seven. 3. Probably I do not understand exactly what you mean. 4. Alice sang so very sweetly. 5. She is not quite strong enough to go out yet. 6. She walks much more easily than she did only a week ago. 7. May sat quietly listening, and moved only when it was quite late. 8. I heard only the other day that he had come back. 9. I only heard about it; I have not seen it. 10. If I were only in California now, I should improve much more rapidly.

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Comparison of Adverbs

What parts of speech may adverbs modify? Give examples. What groups of words may they modify?

Some adverbs, like some adjectives, may be compared; but they commonly use *more* and *most,* instead of adding *er* and *est* to form the comparative and superlative.

There are, however, many common adverbs that are compared by adding *er* and *est.* Here are some of them:

Positive	*Comparative*	*Superlative*
early	earlier	earliest
fast	faster	fastest
hard	harder	hardest
high	higher	highest
long	longer	longest
loud	louder	loudest
often	oftener	oftenest
slow	slower	slowest
soon	sooner	soonest

Some adverbs which correspond to irregular adjectives are compared like them:

ill, badly	worse	worst
well	better	best
late	later	latest, last
little	less	least
much	more	most
far	farther	farthest
forth	further	furthest
near	nearer	nearest, next

EXERCISE

In the following sentences, name all the adverbs, tell what word each modifies and how, and compare all that can be compared:

1. He did his work badly at first, but now he is getting on finely. 2. After a very long time we were able to move near, so that we could see clearly. 3. It is too bad to go so far and fare so ill. 4. We came late, but not really much later than you. 5. Run quickly; the postman is almost past. 6. It is nearly ten o'clock, and I am very tired of writing. 7. We often sing long and loud. 8. I

should especially like to read well. 9. Marion always tells us when she is going out, but certainly she did not tell me then where she was going. 10. Esther promised solemnly that she would come promptly; but she forgets how slow her horse goes.

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To parse an adverb, tell:

1. Its class (whether it is simple, or conjunctive, whether it expresses time, place, manner, cause, measure, or degree).
2. If it is compared, its degree of comparison and give the full comparison.
3. Its construction.

EXERCISE

In "How Miss Matty's Brother Came Home," Lesson 85, parse all the adverbs.

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Review

1. What is an adverb?
2. How can you tell the difference between an adverb and an adjective?
3. What classes of adverbs do you know? Write sentences giving an example of each.
4. What is the work of a simple adverb? Show in sentences how many parts of speech it may modify.
5. In what different ways can simple adverbs modify a verb, adjective, or adverb? Give examples.
6. What is an interrogative adverb? In what two kinds of sentences is it used? Give an example of each.
7. What is a relative adverb? Show by example how it is used.
8. What are conjunctive adverbs? Give three examples.
9. How are adverbs compared? Give examples.
10. Compare five adverbs that are irregular.

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Prepositions

What work is done by nouns and verbs in the sentence? What work is done by adjectives and adverbs? What other work remains to be done, after the ideas have been expressed and modified?

What parts of speech are used as connectives?

What is a preposition? Give examples. Can a preposition ever be used alone? What always goes with a preposition? What do we call the preposition and its object used together?

DEFINITION 41. *A connecting word which forms with a noun or pronoun a phrase that modifies some other word in the sentence is called a* preposition.

Several words used together to do the work of a preposition are called a *preposition group*, as:

according to	by reason of	in opposition to
apart from	by way of	in place of
as for	for the sake of	in spite of
as regards	in addition to	instead of
as to	in case of	on account of
because of	in consequence of	out of
by means of	in front of	with regard to

Phrases introduced by prepositions are, like other phrases, classified according to their use. What would you call a prepositional phrase that modifies a noun? one that modifies a verb, adjective, or adverb? Prepositional phrases, then, are adjective or adverbial according to their use.

To parse a preposition, tell:

1. Its object.
2. The construction of the phrase that it introduces.

EXERCISE

In your last reading lesson, parse all the prepositions.

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Conjunctions

What parts of speech are used as connectives? What is a preposition? a prepositional group? Give examples to show the difference. What is a prepositional phrase? How are prepositional phrases used? Give examples.

There are two important differences between prepositions and conjunctions:

1. A preposition is always used with a noun or a pronoun as its object; a conjunction cannot take an object.

2. A preposition always connects a noun or pronoun with another word in such a way as to modify it, and this other word may be any other part of speech. A conjunction always connects words or groups of words of the same class. It may connect single parts of speech, such as a noun with a noun, a pronoun with a pronoun, a verb with a verb, etc., or it may connect a phrase with a phrase, a clause with a clause, or a sentence with a sentence.

DEFINITION 90. *A word that connects a word, a phrase, a clause, or a sentence, with another of the same class is called a conjunction.*

Conjunctions are of three sorts:

1. *Coördinate,* which are used to connect words, phrases, and clauses in the same construction. The commonest coördinate conjunctions are: *and, or, nor, but.*

2. *Subordinate,* which are used to connect dependent clauses to the clauses on which they depend. The commonest subordinate conjunctions are: *for, if, that, though, although, because, unless.*

3. *Correlative,* which are used to connect words or phrases or clauses in pairs. The commonest correlative conjunctions

are: *both — and, not only — but also, either — or, whether — or, neither — nor.*

Several words used together as one conjunction are called a *conjunction group.* The commonest conjunction groups are:

as if	except that	in order that
as though	in as much as	for as much as
as long as	in case that	provided that
but that	in that	so that

To parse a conjunction, tell:

1. Its class.
2. What it connects.

EXERCISE

Parse all the conjunctions in the following sentences:

1. Grace is tall *and* slender.
2. We laughed *and* talked together.
3. We like to laugh *and* to sing.
4. They moved rapidly *but* silently away.
5. People stroll up *and* down the street.
6. We met them going *and* coming.
7. Of fruits *and* of flowers there seemed to be no end.
8. You may play, *but* I shall work.
9. I shall go *if* I can.
10. We left *before* it rained.
11. I know *that* I am right.
12. I ask *because* I wish to know.
13. I am taller *than* you (are).
14. I know when he came back *and* when he went.
15. *Both* Jim *and* Bob went.
16. Jim *both* played *and* sang.
17. The book is *not only* amusing *but also* instructive.
18. *Either* mother *or* I must be there.
19. *Neither* mother *nor* I can go.
20. I cannot say *whether* this is so *or* not.

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The Interjection

What are the eight parts of speech? How is each used? Which is the only one that is usually independent of the rest of the sentence in its construction, and modifies the sentence as a whole?

DEFINITION 91. *A word used to express sudden or strong feeling is called an* interjection.

Some interjections express special kinds of feelings:

Alas, grief or distress.
Ha, astonishment.
Pooh, *pshaw*, contempt.
Tut, impatience.

Others, like *oh*, *ah*, *indeed*, *well*, may be used to express different kinds of feeling.

Several words used together to express sudden feeling are called an *interjection group*, as:

For mercy's sake! Ah me! Alas for him!

An interjection cannot be parsed; it can only be named.

EXERCISE

Write ten interjections and ten interjection groups.

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Words in Unusual Uses, I

What is a sentence?

What is a part of speech? How many parts of speech are there? Why are all words classified into eight parts of speech?

The thing that it is most important to learn from grammar is how each word in a sentence helps to build up the thought of

the sentence. To do this, we must learn to see exactly how words are used. The same word may be used in one sentence in one way and in another sentence in another way. The way in which a word is used is the only means of telling what it is, because what it *is* depends entirely upon what it *does*.

For example, what part of speech is *round?*

Look at these sentences:

1. A ball is *round.*
2. They *round* up the cattle.
3. The victory came in the third *round.*
4. He ran *round* the house.
5. The top spun *round* and *round.*

What part of speech is *like?*

1. We all have our *likes* and *dislikes.*
2. I *like* her.
3. It sounds *like* sleigh bells.
4. We used *like* sorts of paper.

What part of speech is *brave?*

1. He was ready to *brave* the storm.
2. The *brave* Indian fought well.
3. The Indian *braves* fought well.

What parts of speech is *cross* in the sentence:

Cross the road near the stone *cross* by the cottage of the *cross* old woman?

Any word or group of words used to represent a person or thing or an idea is used as a noun.

Study the italicized words in the following sentences and tell what parts of speech are used as nouns:

1. Is it a *he* or a *she?*
2. Only the *brave* deserve the *fair.*
3. *Gently* does it every time.
4. *Going* gently does it every time.
5. He is a *has-been.*

6. There is much virtue in an *if*.
7. He did it, but with many *oh!s* and *ah!s*.
8. He knows all the *ins* and *outs* of the place.

Study the italicized words in the following sentences and tell what parts of speech are used as adjectives:

1. The play was given by *home* talent.
2. We all know that *gone* feeling.
3. The *down* train passes at ten o'clock.
4. He had a *do or die* look on his face.
5. He is one of the *hurrah!* boys.
6. Use *were* in *if* clauses.

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Words in Unusual Uses, II

How many and which parts of speech may be used as nouns? Give an example of each.

What parts of speech may be used as adjectives? Give an example of each.

Study the italicized words in the following sentences and tell what parts of speech are used as verbs:

1. In the spring I *garden* daily.
2. We *black* boots.
3. The robber *downed* his victim at once.
4. They *pished* and *pshawed* all the time.
5. Dost thou *thou* me?

NOTE. — New verbs are constantly being made from the names of new things. Thus, *kodak* meant originally the trademark on a special kind of camera; then it meant any hand camera of that general type; then arose the verb *to kodak*, meaning, *to take a picture*.

Study the italicized words in the following sentences and tell what parts of speech are used as adverbs:

1. I shall go *home to-morrow*.
2. The lake is two *miles* long.
3. He talked very *loud*, but not distinctly.

There are many adjectives and adverbs which have exactly the same form and are to be known only by their use.

In the following sentences, tell whether each of the italicized words is an adjective or an adverb, and what it modifies:

1. The lessons are *so hard* that I have to study *hard* to learn them.
2. The *fast* express run very *fast*.
3. She *alone* came *alone*.
4. I am *better* than you, and I work *better*.
5. She looks *well*, and I never heard her speak so *well*.

EXERCISE

Make five sentences using other parts of speech as verbs, and five using other parts of speech as adverbs.

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Adverbs, Prepositions, Conjunctions

What parts of speech may be used as adverbs? Give examples. Give examples of words that have the same form as adjectives and adverbs and are known only by their use. Give examples of phrases and clauses used as adverbs.

Three parts of speech that are often confused with one another are adverbs, prepositions, and conjunctions.

What is the difference between an adverb and a preposition? Which *always* has an object? Which *never* has an object?

What is the difference between a preposition and a conjunction? Which always connects the same parts of speech or the same kinds of word groups? Which always has an object? Which never has an object?

Study the italicized words in the following sentences and tell whether they are adverbs, prepositions, or conjunctions, and how you know:

1. He passed *by*.
2. He passed *by* the house.
3. Everybody came *but* Mary.

4. Esther went, *but* Mary stayed at home.
5. I have seen this *before*.
6. I never saw this *before* to-day.
7. I saw him *before* I came here.

Some adverbs are used as conjunctions. Who can name some of them? Of what two kinds are they?

Relative and interrogative adverbs are called *conjunctive adverbs*, because, as conjunctions, they connect, and as adverbs they express an idea of time, place, manner, and degree.

EXERCISE

1. Find the conjunctive adverbs in the following sentences:

1. I don't see how you know.
2. Tell me where you are going.
3. Whenever you come, we are pleased to see you.
4. She is liked wherever she goes.
5. Don't you love a baby when it smiles?

2. Write ten sentences using *when*, *where*, *why*, *how*, and *how much*, and point out in them the simple adverbs and the conjunctive adverbs.

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Phrases

What is the difference between a preposition and an adverb? Show this by an example. Between a preposition and a conjunction? Show this by an example.

What is a conjunctive adverb? Give examples.

What is a phrase? What is the difference between a clause and a phrase? Give an example of each.

Phrases consist of several different kinds of words, as you will see in the following sentences:

1. *Giving gifts* is pleasant.
2. *Having given away all my money*, I have none.

3. I spend all my money *in gifts.*
4. I like *to give gifts.*

In the first sentence, what part of speech is *giving?* What is the construction of *gifts?* The words *giving gifts* taken together are called a *participial phrase.* What is their construction in the sentence?

In the second sentence, what part of speech is *having given?* What is the whole word group, *having given away all my money?* What is its construction in the sentence?

In the third sentence, name the phrase, and tell the parts of speech in it, and how it is used.

In the fourth sentence, explain the phrase *to give.* If the object were omitted would it still be a phrase?

You see, then, that a phrase may consist of a preposition with its object, or of a participle or a gerund with an object.

Phrases are used as *nouns,* as *adjectives,* or as *adverbs.* So we have *noun, adjective,* and *adverbial phrases.*

EXERCISE

In the following sentences, name all the phrases, tell whether each contains a participle, gerund, or preposition, and classify each as substantive, adjective, or adverbial.

1. I like to go to the country.
2. Having set out, we would not turn back.
3. Going to the country is a pleasant experience.
4. Being summoned by the doctor I went immediately.
5. For this purpose he had a special tool.
6. Having seen the comet, I went to bed.
7. The insurgents being banished, quiet was restored.
8. With reassuring words, he turned to go.
9. Coming down the mountain was harder than climbing it.
10. Having sent word home, we waited for a reply.

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Clauses

What is a phrase? Give an example. How many kinds of phrases do you know? Give an example of each. How may phrases be used in the sentence? Give an example of each use.

What is a clause? Give an example. What is a subordinate clause? How may subordinate clauses be used in the sentence? Study the italicized clauses in the following sentences:

1. *That this is the truth* is clear.
2. It is clear *that this is the truth.*
3. He told us *what we should do.*
4. The book *which I wish* is lost.
5. I want to buy aprons *that will wear well.*
6. The man *whom I met just now* was Mr. Phillips.
7. Let us go *where we can talk quietly.*
8. I am ready *when you are.*
9. He placed the vase *so that it should not blow over.*
10. Martha said *that she would come.*

In these sentences, which clauses are used as adjectives? which as adverbs? How do you know in each case?

Which clauses are used as nouns? In what construction is each?

Clauses, then, may be classified according to their use into *noun, adjective,* and *adverbial clauses.*

EXERCISE

Write ten sentences containing clauses and classify the clauses according to their use.

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Clauses

How are subordinate clauses classified according to use? Give an example of each.

Subordinate clauses are again classified according to the way in which they modify the principal clause of the sentence.

Study the subordinate clause in each of the following sentences:

1. I went *in order that I might see for myself.*
2. He placed the lamp *so that I could see.*
3. *If I should go,* would you come with me?
4. *Unless something unforeseen should happen,* we shall have a good time.
5. *Though He slay me,* I will trust in Him.
6. He said *that I should take the next train.*
7. He asked us *what we should do.*
8. *Since this is so,* I shall not wait.
9. I believe it *because Alice told me.*
10. *When you have finished,* come with me.

In the first sentence, the subordinate clause tells *purpose.*

In the second sentence, it expresses *result.*

In the third sentence, the question supposes a certain *condition.*

In the fourth sentence, the principal statement depends upon a certain *condition.*

In the fifth sentence, the statement is made *even granting* that something else is true, that is, with a *concession.*

In the sixth sentence, the subordinate clause tells what is said, that is, is an *indirect statement.*

In the seventh sentence, it tells what was asked, that is, is an *indirect question.*

In the eighth and ninth sentences, the subordinate clause

modifies the verb of the principal statement as an adverb of *reason* or *cause*.

In the tenth sentence, the subordinate clause modifies the verb of the principal statement as an adverb of *time*.

EXERCISE

In the following sentences, name the subordinate clauses, and tell (1) whether each is noun, adjective, or adverb; and (2) whether each is a clause of purpose, of result, of condition, of concession, of time, of cause, or of indirect statement or question.

1. She asked me whether she might come in.
2. I heard that I was to go to New York.
3. When you have finished your letter, let us go out.
4. Since you tell me this, I am satisfied.
5. Although this is true, still I am vexed.
6. If you should be in town, come to see me.
7. I like him because he is honest.
8. He waited until I had finished.
9. The chair was placed so that it presently toppled over.
10. Place your umbrella so that it will not fall.

APPENDIX I

Brief Summary of Capitalization and Punctuation

Rules for Capitals

Use a capital to begin:

1. The first word of a sentence (quoted or not quoted).
2. The first word of a line of poetry.
3. The first word of each item in a list following a colon.
4. Proper nouns and their abbreviations (names of the Deity, of special persons and places, of months, days, and holidays, and of points of the compass when used as names of sections of country).
5. Adjectives derived from proper nouns.

Note. — Verbs derived from proper nouns should not be capitalized.

6. Official and complimentary titles of persons.
7. The first word and all important words in titles of books and other publications.
8. The greeting and the close of a letter.
9. The words *I* and *O*.

Rules for Punctuation

I. Use a period:

1. At the end of a statement or a command, unless it is exclamatory.
2. After an abbreviation (including initials).

II. Use a question mark after a direct question.

III. Use an exclamation mark:

1. After an exclamation, or a statement, a command, or a question spoken as an exclamation.
2. After an interjection, to show strong feeling.

IV. Use a colon:

1. To introduce a quotation of more than one sentence.
2. To introduce a list of items.

V. Use a semicolon to separate the clauses of a compound sentence, unless they are very closely connected in thought.

VI. Use the dash:

1. After an unfinished sentence.
2. To show an abrupt change in the construction of a sentence.

NOTE. — Two dashes may be used to mark off a parenthetical remark that requires emphasis.

VII. Use a comma (or two, if necessary) to separate from the rest of the sentence:

1. The name of the person or thing addressed.
2. An appositive.
3. The words *yes* and *no*, and adverbs such as *certainly*, *indeed*, *truly*, when they modify the sentence as a whole.
4. Explanatory or parenthetical words, phrases, or clauses.
5. Clauses or phrases out of their order.
6. Clauses or phrases that precede the subject, unless the connection is very close.
7. A quotation, unless some other punctuation mark is needed.

Use a comma to separate from one another:

8. Words, phrases, and clauses in a series, unless the connection is indicated by conjunctions and is very close.
9. The parts of a letter heading or of a similar group of date or place names.
10. Clauses of a compound sentence that are closely connected in thought.
11. Parts of a compound predicate that are *not* closely connected in thought.

Use a comma to separate:

12. A word or group of words from another word or group of words with which it might be wrongly taken.

VIII. Use quotation marks to enclose each direct quotation and each part of a divided quotation.

IX. Use an apostrophe:

1. In possessives.
2. In contracted forms.

X. Use parentheses to enclose words or remarks inserted in a sentence but not really a part of it.

APPENDIX II

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Positive,	Comparitive,	Superla
good	better	best
well		
bad	worse	worst.
ill		
many	more	most.
much		
little	less	least
far	farther	farthest
	further	furthest
late	later	latest
near	near	nearest
old	older	oldest.
	elder.	eldest